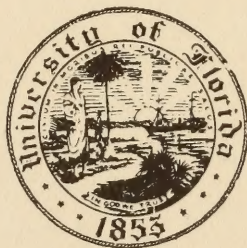


Voice and Speech Problems

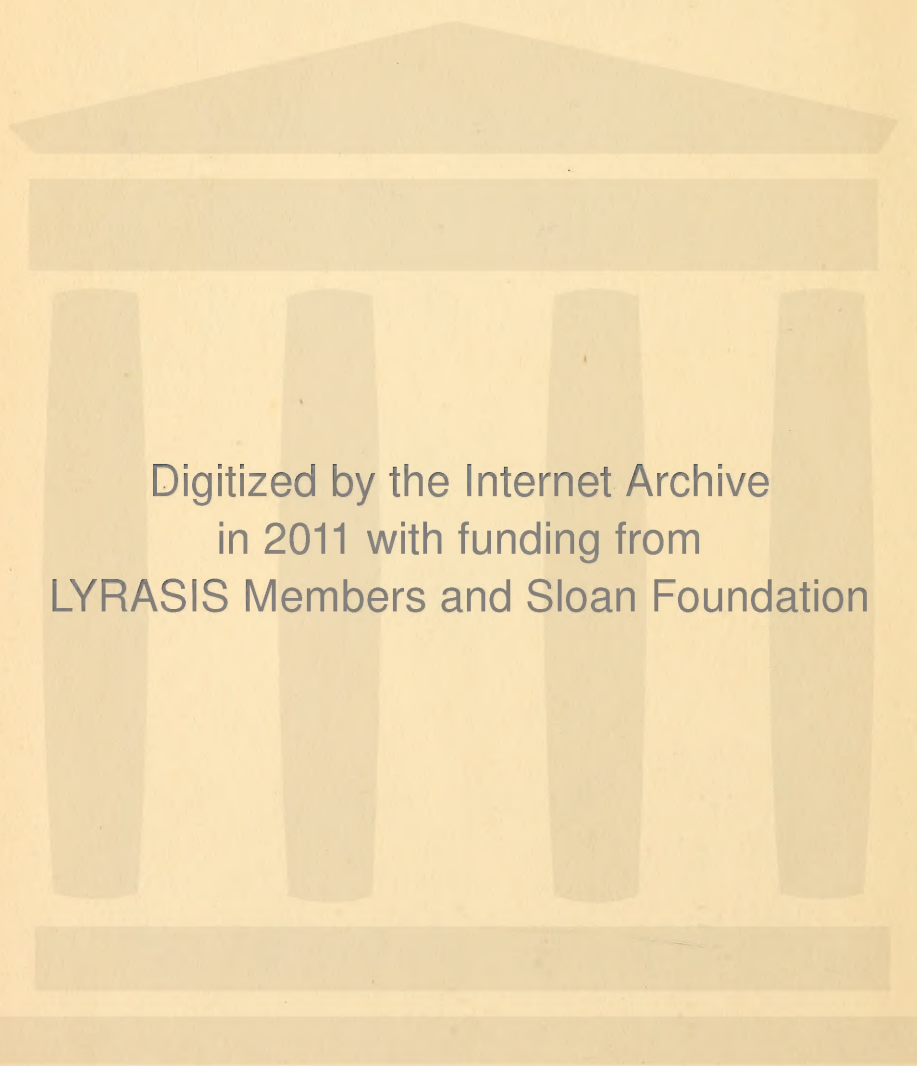
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VOICE AND SPEECH
PROBLEMS

Fourth Edition

VOICE AND SPEECH PROBLEMS

VOICE AND SPEECH PROBLEMS

Revised Edition

by

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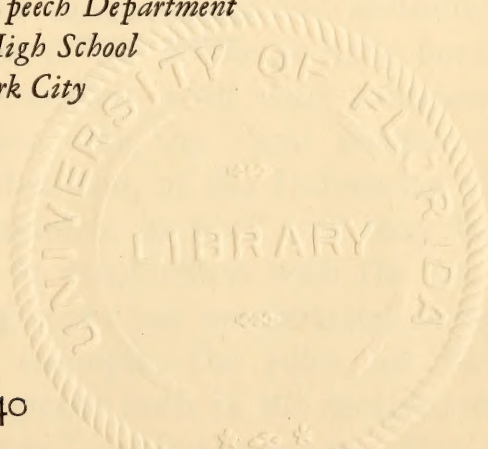
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1940

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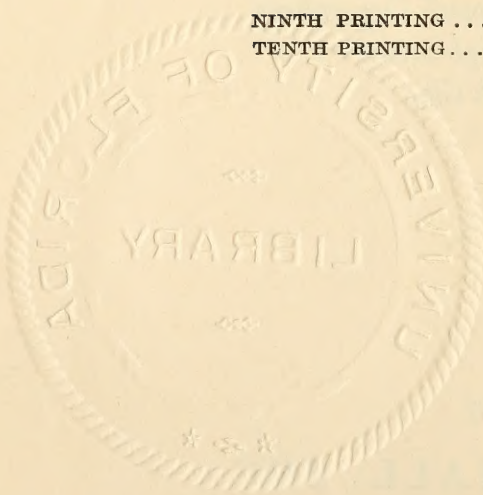
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FOREWORD TO THE FIRST EDITION

THIS book is not a substitute for a teacher. We are committed to the belief that a sympathetic, well-trained teacher with a discriminating ear, good taste, and a love for the language, is a "sine qua non" for the successful solution of the voice and speech problems of the student.

We hope that the material and its arrangement in this book may provide the teacher with that wealth and variety of material so essential for the necessary drill which the development of efficient and beautiful speech requires. We have tried to present the underlying principles from the point of view of the student, basing our selection upon those methods which have stood the classroom test in our own experience.

The problem method has been used throughout, on the theory that speech, in common with other arts, must be learned through the mastery of the technical and aesthetic problems peculiar to it. Most of the problems have been divided into learning units, complete with class exercises and assignments, in accordance with the "unit mastery" plan of Professor Henry C. Morrison, of the University of Chicago. Each division is complete in itself and may be used either independently or in conjunction with the balance of the text. This arrangement has necessitated some unavoidable repetition. For example, the rules for the various pronunciations of *ng* appear both in the section on "Freeing the Speech Mechanisms" and in the one on "Problems of Phonetics." In this way, the annoyance of cross references has been avoided.

Both motivation and illustrative material have been made full enough to carry the lesson for the inexperienced teacher, but they will also allow the teacher who has built up his own approach through the years to supplement the book by the illustrations whose efficacy he has tested.

Additional readings, to be found in anthologies commonly used in high schools, have also been indicated. The English teacher who is suddenly confronted with a speech class will find, we hope, sufficient material for the technical drills which are necessary for the effective presentation of either original subject matter or passages from literature.

The Shakespearean selections have been grouped for easy reference. It is to be hoped that they may prove not only useful in themselves, but provocative of such projects as the compilation of a class practice book of selections from the Shakespearean play which is being used in the English class.

If this book contributes in any way to the effectiveness of the speech teachers of the country in their task of spreading the use of pleasant voice and good speech, we shall rest content.

FOREWORD TO THE REVISED EDITION

THE REVISIONS in the new edition of *Voice and Speech Problems* are based on suggestions and advice generously given by scores of teachers who have been using the first edition of this book. They represent modifications and additions in both arrangement and material in consonance with the best thought of teaching speech in secondary schools of many of the successful teachers. To these colleagues who have so kindly offered advice and criticism, the authors wish to express real appreciation. We hope that the improvements in the book will reflect adequately our appreciation of their assistance.

In general, the approach has been from the point of view of the student, who will use speech anyway and who may be encouraged to do better than which he is already engaged in doing. This new edition, therefore, begins with types of speech in which everyone engages, and proceeds to those speech arts which are more or less confined to the specially talented. The problems of technique have been shifted to the second half of the book, in line with the new psychological approach.

While the bulk of its material is suitable for regular class-work with normal children, the "Individual Speech Problems" have been presented for clinical use with students suffering from speech defects, and the sections on "Public Speaking" and "Acting" may be used as the basis for class or club work for the gifted students.

The phonetics chapter has been enlarged by the addition of numerous exercises and comparative vowel drills. Broad transcription has been used throughout these exercises in

order to simplify the symbolic representation and to put further stress upon the ear-training and habit-forming objectives of the work.

Narrow transcription has been given a separate section so that all symbols used by the International Association are available for use, as needed.

The section on group discussion has been greatly enlarged in view of the increased importance of this type of speech skill for modern America.

The chapter on acting has been amplified to include pantomime and problems of direction.

A new chapter on choral speaking has been included in the section on oral interpretation. In addition to discussion of principles of selection of material and presentation, several selections, carefully annotated for mixed choirs and for girls' and boys' choirs, have been appended.

Fresh, modern material has been added to the general selections, and the prose content has been increased.

Sections on foreign accent in "Individual Speech Problems" should make the book of especial value in the classes for refugees, which are now forming a new and important part of the high school speech course.

The authors hope that this rearrangement and the additional material will make *Voice and Speech Problems* a more efficient tool to serve the cause of Good American Speech.

THE AUTHORS

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The drawings were made by Mr. Adolph Reinhardt, a former student in the Art Department of the Newtown High School, New York City.

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LETITIA RAUBICHECK
ESTELLE H. DAVIS
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SUGGESTIONS TO THE TEACHER

A Fundamental Course in Voice and Speech Improvement

ASSUMING that one semester, in a five-periods-a-week class, is to be devoted to speech, the following time allotment may be found helpful:

A semester of twenty weeks, with one lesson allowed for organization and introduction at the beginning, with three days omitted for mid-term examinations, and with two weeks omitted at the end for final examinations and graduation exercises, will have approximately ninety hours for actual classwork. It is more or less agreed that in any speech class three-fourths of the class time should be devoted to actual practice, either individual or group. Therefore, sixty-six hours should be planned for practice in the arts of public speaking, discussion, oral reading, and classroom dramatics, and for the development and improvement of the use of the mechanism. At least one hour a week should be devoted to individual conference and improvement, so that a total of eighteen hours are allotted to that important work.

The first hour will be devoted to matters of organization, to explaining the scope and purpose of the work, and to motivating it. Part of that important first hour may be given over to the personal diagnosis which is to be the basis for the individual work on speech improvement. However, the teacher may not feel that such procedure is wise in view of the fact that inhibitions are present; or he may feel that the group as a whole shows no realization of the need for speech work. In that case at least one hour will be needed very soon after the first class meeting for rough diagnosis and classification of students, so that those who are suffering from a marked speech handicap may be early discovered and their rehabilitation begun at once.

This time allotment leaves but four hours for the exposition and development of underlying principles and for other necessary

explanations on the part of the teacher. It is hoped that the expository material and the assignments in this book may supplement the teacher's words efficiently enough to make this scant allowance adequate.

To sum up the time schedule briefly:

18 weeks at 5 periods a week permits 90 lessons.

Practice of all types.....	66 lessons
Weekly individual conference and drill.....	18 "
Organization and motivation lesson	1 lesson
Diagnosis of group to discover speech defects.....	1 "
Exposition and expansion of explanation of under- lying principles.....	4 lessons
	<hr/> 90 lessons

Of course, the teacher will understand that any such arbitrary assignment of time is merely a convenient framework from which to build. It does represent, however, the authors' conviction concerning the relative importance of various phases of the work. It will also be understood that, although the time is allotted in class hours, the authors do not intend to suggest that solid hours of class time must be devoted to each phase separately. In many instances, as will be shown below, it is suggested that several strands of activity be carried forward concurrently.

Finally, the relative stress upon each phase of the work, as well as the actual difficulty of the problems and the standard of achievement expected, will vary with the social, economic, vocational, and language strata of the students and their parents. Obviously, in a poor or foreign neighborhood, more time will have to be devoted to securing intelligible native speech than would be required for the same results in a privileged or native community. On the other hand, in the foreign group the teacher may not have to develop a sense of the importance of expressing one's views well and forcefully, nor may he have to contend with the painful inhibitions of some of our more homogeneous groups where the social mores do not encourage free and frank public expression as a desirable goal. A group of the latter type will require a great deal of time to develop both the desire and the courage to express themselves freely. The plans outlined here are merely suggestions upon which the teacher may build a program that is suited to the needs of his particular group. The suggested outlines are planned on the basis of an average group of students in the middle grades of senior high school.

A. Introductory, Motivation, and Diagnostic Unit (3 lessons)

Lesson I. Group discussion on importance of speech as a means of communication and group activity (pages 3-7). Some attempt on the part of volunteers to show speech needs of the types of persons listed on page 7. Assignment of keeping a diary of speech situations for a day, as a basis for developing the question, "Is every life situation a speech situation?"

Lesson II. Discussion of several diaries as a basis for a summary of speech skills needed in everyday life. Assignment of chapter on "Speech and Life." Thought may be directed to the statement, "Speech is the response of the whole individual."

Lesson III. Every student in the class has, by this time, made at least one contribution to the discussion, and some of the most flagrant cases of speech defect are probably already known. If, however, the teacher does not feel that he has sufficient data, time should be taken for a brief diagnostic test for lisps, foreign accent (if that is a problem), and the gross speech and voice errors noted under "Individual Speech Problems." Each student may be asked to read from the board a simple diagnostic paragraph such as the one which appears on page 378. If the teacher checks errors on a carbon sheet which is given to the student for his own notebook or folder, this may be used as the basis for the individual conference periods. To motivate this test, the teacher may start a discussion of what secrets speech tells, or he may give a listening assignment, as a result of which the class brings in varied pronunciations for a list of test words (which may be taken from the word lists on pages 369-371). Another form of motivation is to explain that the purpose of the speech class is to improve the speech of every individual, and that, therefore, a personal diagnostic test must be the basis of a personal "prescription" for the improvement process.

**B. Unit on Improvement of Use of the Voice Mechanism
(3 lessons)**

Lesson I. Explanation (using charts, Herring's apparatus, and text material) of the relation between breath and voice and of the four factors in voice production. As quickly as possible, both teacher and students become aware of which students have incorrect or inadequate breathing habits. Listening assignment to call attention of students to prevalence of unpleasant, inadequate,

or inefficient voice use and the effects upon the power of the speaker and the pleasure of the audience. Current plays, motion pictures, and operas may furnish examples of well-used voices and their pleasant and powerful effect.

For the next two weeks, ten minutes each day are devoted to establishing and increasing control of the breath-blast as a basis for audible, pleasant voices. From this time on, reference to good breathing habits may be made whenever inadequate or incorrect use is shown in any speech activity. Practice in using appropriate voice quality and volume will be developed as part of the work in choral speaking, public speaking, and oral interpretation.

C. Unit on Improvement of Articulation and Pronunciation (approximately 15 lessons)

Lesson I. In addition to definitions of effective speech, gleaned from the general discussions at the beginning of the term, a study should be made of how the organs of articulation work. The students should be encouraged to watch their fellows or to study themselves in hand mirrors, as phrases containing the lip sounds, for example, are used. A "slow-motion" of the physical production of such words as *cooks*, *proper*, *masks*, and *tenting* may help to clarify the matter and may serve to focus attention upon the need for delicacy and precision as adjuncts to good articulation.

The material under "Freeing the Mechanism" (pages 229-249) may next be used in a series of ten-minute lessons extending over two weeks or more, as the need of the class dictates. The explanations in the section may then be assimilated with the voice exercises and made a part of the setting-up drills at the beginning of periods whose main business is choral speaking or discussion.

The work in improving pronunciation, taken in conjunction with the exercises on articulation, will proceed best on a phonetic basis. This presupposes that the teacher is, himself, phonetically trained. After the discussions on the relation between speech and social adjustment which may be part of the work in public speaking, the student should be given listening exercises regularly. Phonograph records, radio addresses, and the student's individual records, played for the student alone or for the whole class, should

be employed to make him aware of sound differences and alive to the emotional implications of pronunciation differences. This should precede any analysis of individual sounds. Further individualization of this work will be found in the list of "personal demons" which each student should be encouraged to compile in his notebook from student and teacher criticisms offered during his performance periods.

The chapter on "Phonetics" may be followed as given in the text, each sound forming the kernel of a more or less extensive study, according to the needs of the students and the time allotment of the class. Where the level of pronunciation is low and the errors of the class are more or less uniform—as may be true where a class presents a single foreign language group—much of the class time may be profitably spent in ear training and sound production by individual students or small groups. Where, however, the average of pronunciation is high and the bulk of the class time is to be devoted to developing power and ease in public address, individual speech errors may best be handled by individual conference or by attendance at a speech clinic in addition to the regular class period.

For a normal class in a city high school presenting problems of vulgar, careless, and foreign speech, it is suggested that at least 15 lessons be devoted to phonetic principles and practice. It is to be understood, of course, that practice will predominate, that ear-training practice will be an important part, and that the phonetic power sought will be skill in the use of a tool for self-improvement rather than skill in writing the International Phonetic Alphabet as an end in itself.

A single lesson on the historical background, showing the reasons for the wide cleavage between spelling and pronunciation, with an assignment to set the students discovering more examples for themselves, may be used to show the need for a reliable, accurate, and invariable means of recording sounds heard. Constant experience in combinations of HEARING the sound, DOING the sound, ANALYZING the sound, and ASSOCIATING THE SYMBOL WITH THE SOUND should be employed. Sometimes, where a flagrant class error yields readily to phonetic treatment (the mispronunciations of the various *ng* sounds, for instance), this one symbol may be made the point of introduction. Otherwise, the order of sounds in the text offers a logical and psychological arrangement. The

students should be encouraged to look at their own production, to listen to others and compare sounds, and to note the differences between sounds in isolation and those in fluent speech. Dictation should always be ear training, never a mere writing exercise.

While, at the beginning, one or two whole periods may be needed to develop the primary concepts and to give the students sufficient ear training to arouse awareness of sound differences, after this preliminary work the phonetic aspects of language are, perhaps, best carried on concurrently with other phases of the work. Thus, a five-minute drill on voice, articulation, and pronunciation may be followed by the development of a sound or of a pair of cognate consonants, including the dictation of a series of five or more words containing the sounds studied. (The material under each sound under "The Sounds of English," pages 297-343, is designed for this purpose.) This phonetic drill may last ten minutes. Whenever the sound occurs in the subsequent work, the teacher should be alert to call the attention of the students to any mispronunciations of it.

Where phonetic problems loom large, it may be the custom of the teacher to devote half of each "self-improvement" day to exposition and drill on sounds which are giving trouble to many students. This drill will be followed by progress tests and further individual drill by pairs of students or by small groups under the leadership of a student who says the sound perfectly.

While it is suggested throughout this plan that work on techniques should be woven into and should be a part of almost all lessons, some appreciation lessons should be free from any other consideration.

D. Unit on the Speech Arts (approximately 50 lessons)

Appreciation lessons. One of the concomitant results of any speech course should be an increase in interest in and appreciation of the speech arts—radio, forum, public address, drama, choral speaking, and platform reading. Students should, therefore, be given opportunities, both in class and outside, to hear and enjoy the best in these fields of the fine arts. Phonograph records, stage plays, motion pictures, school plays, assembly speakers, worth-while radio speakers, and the recitals of professional and school choral groups should all be considered opportunities for developing good speech taste and enjoyment. This means that

the teacher should not only establish a bulletin board service to list such entertainments, but should listen to them himself and make reference to them in illustrating points made in class. School attendance upon worth-while professional plays should be regular assignments for extra credit or in lieu of some other activity.

Organization and preparation of class programs. In addition to these extra-class activities, the teacher should plan to have students prepare programs in the speech arts and present them, in the best way they can, for the enjoyment of their classmates. Dividing the class into committees or groups with student leaders, assigning to each group a time, and allowing them to prepare the program and to present it (under supervision and with some help) are devices for increasing student interest and for building student power. Such committee programs may be scheduled for a certain day each week, or a series may be given during the week before a holiday. The teacher will want to experiment with his groups to find a plan which best suits their needs. Particularly successful programs may be repeated for a larger audience—other speech classes, the dramatic club, the mothers' club, the school assembly, and so forth.

Rehearsal and individual drill. The committees may meet during the individual improvement period, some consultation with the teacher may be held outside of class, and assistance in the building of programs may be given and suitable material discussed in class. The work in techniques of reading and speaking may be motivated and illustrated, the growth of power in technique in the students may be noted, and the teacher may comment on programs presented. It has been found that a certain amount of general class rehearsal increases the interest of the audience. Evidence of student growth as a result of intensive rehearsal for a specific program is also helpful generally. Some private criticism of individual faults should be supplemented by general comment and discussion of the program and speakers taken together. This is usually best done at the following meeting of the class. It should be unnecessary to point out that praise, discriminating but ungrudging, is one of the most powerful motivating forces for all human conduct.

Every student should have at least one opportunity to present a piece of work of each type and to receive special training for it and careful constructive criticism afterwards—in addition, of

course, to many opportunities for group expression in choral speaking and the exercises, and for conscious training in critical listening. The club formation, with rotating chairman, the formalizing of student criticisms, and the reports of committee chairmen on programs presented, furnish practice opportunities in the use of the speech skills. The importance of these opportunities should not be overlooked. Sloppy, inaudible speech, poor posture, and a habit of not facing the audience should not be tolerated. Definite instructions for class recitation should be given early in the term, and habits of good physical presentation should be inculcated early and insisted upon always. If the class is eager to share, if enthusiasm is rife in your class, these rules for good address will be easily followed. If no one wishes to speak, there will be no use in teaching the formality of good speaking. Tact must be used, and the difference between direct and incidental training must be observed. However, in most classes some direct instruction must precede the incidental practice, in this as in many other situations where techniques are needed.

The time allotment. The pure appreciation lessons should comprise at least one-fourth of all lessons on the speech arts. In a ninety-hour term, therefore, the arts should be given approximately 22 hours. These will include explanations, practice (group and individual), criticisms (class and teacher), discussions of professional and class presentations, and the preparation and presentation of "finished" programs. While not every poem studied or every topic discussed need be brought to the highest degree of perfection, it seems to be generally agreed that intensive work for an artistic, pleasurable performance yields the best results in individual improvement and class interest. A not unimportant by-product of such a program is a training of audiences in creative listening.

E. Unit on Self-Improvement (approximately 18 lessons)

Any program of improvement or correction should proceed from an accurate and complete diagnosis, through carefully planned corrective drills with frequent progress tests, to rehabilitation and new habit formation.

It has been found helpful, especially where the level of speech is low, to set aside one day a week, or eighteen lessons a semester, for personal diagnosis, conference, and individual training. The

needs of the pupil are surveyed through formal diagnostic tests (such as the one on page 378), by notes made during his performance in class, or by checking a phonograph record made by the student at the beginning of the term with one made at the end or middle of the semester.

The student keeps a speech notebook in which he pastes or writes all comments made upon his speech. This is used as the basis for conference and to check on progress. Words or sounds habitually mispronounced and comments on posture, voice use, and the grammatical and idiomatic structure of his original speech may be noted under "technical skills." Note should also be made of the student's social attitude, as shown by his class behavior. Does he take his part in group activity? Is he consistently in the opposition? Does he take more than his share of class attention? Is he learning to share and to discuss, or is he too dogmatic? Is he unable or unwilling to discover not only what others are thinking, but also why? Are his interests too narrow? Are his manners in need of brushing up: (a) because he is ignorant of current social forms, or (b) because he is definitely antisocial? Serious deviations in any of these directions should be not only subjects for conferences between student and speech teacher, but, in cases of marked personality disturbance, a matter for conference with the school psychiatrist, the dean of girls or boys, the principal, the parents, and the home-room teacher.

The assignment of "contracts" based on the Dalton plan will be easy because of the arrangement of the material in the book. The review lessons may be used to check on progress.

Elective Courses

An Elective Course in Public Speaking

The material in "Problems of Speaking and Group Discussion" may be used as the basis for an elective course in public speaking. Motivation may spring from a study of the public speeches in newspapers or on the air, and from the reading at home of biographies of well-known orators, such as Senator Beveridge, Chauncey M. Depew, and Daniel Webster.

Some study should be made of masterpieces of eloquence, such as those found under "General Selections" or in books of oratory. In addition to extensive work on the psychology of audiences and

the problems of selection and organization of material, the student should have the opportunity of studying one piece of hortatory prose intensively and of presenting it to an audience. In the second half of the semester, each student should be permitted to write and deliver a speech of some length upon a topic which he himself will choose. This piece of work may be done in conjunction with the *New York Times* Oratorical Contest or a similar community enterprise, if that seems wise. The speeches may be part of a school campaign for educating the public with regard to some educational or social problem. The speakers may offer their services to the school as members of a speakers' bureau to address clubs or assemblies. Each student in such a class should have the opportunity to experience both the labors and the rewards of the public speaker.

It is almost impossible to assign a definite number of lessons to each of the activities which are combined in such a course. In general, there should be at least one personal, individual conference for every five group lessons. Three times as much class time should be devoted to practice as is devoted to theory. At least two pieces of finished work, carefully prepared and extensively rehearsed, should be alternated with many opportunities to participate in informal discussion and to listen creatively to professional and student speaking.

It goes without saying that serious speech faults and marked weaknesses of language or of instrument use should be corrected outside the elective class. The course should be offered preferably in the sixth, seventh, or eighth term, and should be preceded by a fundamental course in speech such as is outlined above.

An Elective Dramatics Course

Students taking this course should, in the main, be selected from upper-term students who, in addition to satisfactory scholastic standing, have evidenced both interest and talent along the lines of the theatre. Not all of the students need be interested in acting. A thorough course in the problems of the actor will help to orient a potential scene designer, costume designer, or producer.

The section "Problems of Acting" (pages 169-189), in conjunction with the work on "Problems of Oral Interpretation" and "Problems of Technique," should be the foundation of this course. These parts of the text should be supplemented by some

background knowledge of the history of the theatre, especially the English drama, as much opportunity to see current drama as possible, the opportunity to "think through the characters" of a variety of parts, and some training in ensemble acting.

Both the mental hygiene and the purely artistic values of educational dramatics should be considered in casting and in selecting plays. There should be some chance for the inhibited child to play an "exhibitionist," and some chance for the bumptious to take on a semblance of modesty and submission. Moreover, in plays of manners, there are opportunities for assisting the uncouth or socially underprivileged student to acquire poise, grace, and some information concerning good current social usage.

However, the primary purpose of theatre should not be overlooked, and the talented student should be allowed to appear for public performance in plays for which he is physically and temperamentally suited, so that he may have the spiritual exaltation of being a part of a beautiful work of art. Training in taste for both the members of the class and for the school as a whole are important by-products of such a course. Generally speaking, one finished performance should result from each semester's work in an elective dramatics course. The principal characters for the school plays may also be drawn from its membership.

An Elective Course in Choral Speaking

In addition to its use as a device for improving articulation, voice quality, and oral interpretation of poetry, the verse-speaking choir may offer opportunity for the group interpretation of poetry as a separate art form. This speech activity is now so popular that practically every speech teacher has at least tried it in his own classroom.

The materials listed in this book under "Selections for Choral Reading" (pages 140-157) have all been found practical and effective for use with high-school classes. Additional books on techniques and selections for practice are to be found in the pamphlets issued by the Expression Company or in the review sections of the *Quarterly Journal*.

It is suggested that verse-speaking choirs be formed as clubs or extra-curricular groups to insure real interest and, through the selection of members, a balanced choir, containing no members

whose voice and speech defects will militate against harmony and beauty of interpretation.

Each rehearsal period may well be divided into four parts:

1. Some warming-up exercises for voice and articulation—those in the form of nonsense rhymes, such as “The Four Presents” (page 143) (approximately ten minutes).

2. Some discussion and preliminary reading of new material, analysis for meaning (using the material under “Questions to Help in Discovering the Whole Meaning,” “Exercises to Help in Conveying the Whole Meaning to the Audience,” and “Exercises to Help in Sharing the Author’s Mood with the Audience” (on pages 129–133), and some line-a-child reading for meaning and interpretation (approximately 20 minutes).

3. Some work on material already well known. The purpose here is to polish, to improve the attack, to increase the ensemble feeling, to allot the parts, and so forth (approximately 20 minutes).

4. Some review of old favorites, just for sheer enjoyment (approximately ten minutes).

It may be noticed that an attempt is made to forestall the possibility of students’ becoming bored with one selection. It has been found wiser to work on a comparatively large repertory than to dwell too intensively or for too long a time on one poem. It will be found, too, that solving a problem of technique in one selection will tend to improve the technique in another. Above all, beware of sameness in subject matter, tempo, attack, or division. Both artificiality and monotony are arch-enemies.

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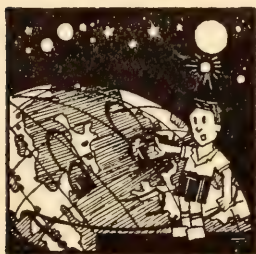
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SPEECH AND LIFE



SPEECH AND LIFE

IN A modern world of strife and change, it is superfluous, perhaps, to prove to high-school students that free speech is one of the most precious possessions of a free people. It should not be necessary to show the corollary of that truth, namely, that the gift of free speech must be used wisely and well. The power and responsibility of thinking out our problems together, of expressing freely the truth as we see it, and of working together in understanding and good fellowship are the high destiny of the democratic peoples. Since speech is the main vehicle for this interchange of thoughts and expression, we have a serious obligation to develop our speech powers so that we may truly and wisely use the gifts which we possess for the good of our community.

In this world of radios, telephones, and sound pictures, it is likewise unnecessary to demonstrate to high-school students the value of possessing a vibrant voice and phonetically acceptable speech. Spoken words are currency in common circulation. If coins are rusty, or stamped with unfamiliar symbols, trade is temporarily impeded, even though the basic metal be of real and undisputed worth. In a business transaction, the proffering of an antique English coin, a shinplaster, a gold nugget, or a mutilated dime would not be an aid to quick and satisfactory trading. And in the daily interchange of ideas between acquaintances, coasts, or continents, voices rusty with harshness, vowels obscured by dialects, and consonants blurred until they are

indistinguishable or nicked out altogether, delay the free give and take of ideas. Every time you stop to think, "What a nasal voice she has!", "How can he say *dis* and *dem* and *dat*?", or "Doesn't she know how to pronounce *theatre*?", or "Ha-ha, he said *athaletics*!", some part of the attention you should be giving to the thought behind the speech is distracted and lost. The currency value of poor speech is small.

Conversely, the purchasing power of good speech is great. So many of the things that go to make school life interesting and rich in training for future activities may be had for the ability to speak well: the regard of your fellow students; the opportunity to represent them, which means, largely, to speak for them; the privilege of serving the school in numberless ways; the joy of acting in plays; the thrill of participating in contests. Nearly every subject on your program requires some oral work. Better speech means better marks. Although marks are not the only aim of school, they are symbols of understanding and industry. Therefore, your investment of patience and practice in speech improvement will pay immediate dividends.

Now let us suppose that you have finished school and are sallying forth to acquire a position. Your prospective employer questions you. You have no opportunity to demonstrate your ability to do bookkeeping, to sell stocks, or to make dresses. After the employer has formed some opinion of your personality from the impression given by your appearance and bearing, your words must purchase his approval. They represent, truly or falsely, what you have to offer in trustworthiness, intelligence, and ability. If your speech is above the average, he is likely to consider you a superior young person, whether you deserve it or not! And after the position is yours, one of the accomplishments that will make you valuable in your niche, and a fit subject for

advancement to a higher one, will be your power to influence other people by word of mouth. Patrons, fellow workers, the employer himself, will listen more readily, understand more fully, the ideas of the person whose voice and speech do not attract unfavorable attention. One executive, whose lack of speech training had been a lifelong regret, made a practice of sending a promising young high-school graduate, a prize speaker of his class, to represent him on all sorts of public occasions. One of the tragedies of the world is that of the statesman, the scientist, the engineer, the expert in any field, who, though "full of matter," is a failure as a speaker because of some handicap which might have been removed in early youth.

Success has come to many Americans in spite of nasal or throaty voices, and notwithstanding local dialects and foreign accent. But to nearly every successful person comes a day of reckoning, a day in which he is required to step to the microphone and reveal to multitudes the exact condition of his voice and speech. And radio audiences, with their ears sharpened to an extent hitherto undreamed of, are pitiless in their criticism.

In Europe, speech has always been one method of social classification. If a man distorts a certain vowel or places a superfluous *h* at the beginning of a word, he finds many doors closed to him on social occasions. Someone has said that a seat in Parliament has been lost because of a vowel sound. We Americans live, it is true, in a democracy. We pride ourselves on the doctrine that all men are born "free and equal." But there is a wide difference between political rights and social privileges. Individuals have chosen their own friends and associates from the beginning of time, and the majority of worth-while, educated Americans will not invite to their homes as social equals men and women of doubtful cleanliness or vulgar, uncultivated speech.

America, through its schools, is trying to give its youth equal opportunity for acquiring acceptable speech. There are those who complain that universally good spoken English would be most uninteresting. They say that Tony, the newsboy, for instance, is more entertaining when he calls the world *de woild* and harangues *youse guys* in a hoarse, guttural voice. But are they giving Tony a square deal? Why shouldn't Tony have his chance to fill the best positions, meet the best people, and face the English-speaking world without the slightest feeling of speech inferiority?

A high-school teacher recently challenged a class to name any business or profession in which good voice and speech would not be an aid to success. One boy exclaimed, "A truck driver!" He had evidently forgotten that a youth who was once a truck driver rose in manhood to the highest executive position in the Empire State and later ran for the presidency.

We do not "stay put" in America. The future of every high-school boy or girl is rich with possibility of advancement and enjoyment of the best the world has to offer. That is why you must be prepared to meet any eventuality.

Of course, a man's CHARACTER is vastly more important than his speech. A dependable, honest man whose English is poor is obviously superior to a finished speaker whom nobody believes or trusts. And speech will not take the place of ABILITY. "Deeds speak louder than words." Nevertheless, the student of excellent character and marked ability must not allow his abuse of vowels and consonants to give people the idea that he is illiterate, or permit a harsh, disagreeable voice to misinterpret a kindly nature. Speech, like dress, is an external manifestation of inner qualities. It is immeasurably more important than dress, however, because it becomes a part of your personality. In a day you may purchase clothes suitable for almost any occasion in

life. Speech habits are not acquired so easily. They are the result of years of patient, persistent effort.

In striving to become an effective speaker, the student is confronted by two types of problems: those which are common to everyone, and those which are peculiar to an individual or a group. To give you every possible help in discovering and solving these problems is the purpose of this book.

Assignment

A. Prepare a one-minute talk on the possible practical value of good voice and speech to one of the following persons. It might be interesting to select the one you think would be least likely to suffer from the effects of poor speech habits, and imagine situations in which lack of early training would be keenly felt.

a doctor	a radio announcer
a nurse	an investigator
a lawyer	an aviator
an engineer	a scientist
a teacher	a conductor
an elevator man	a president of the U. S.
an army officer	a stenographer
a club man	a diplomat
a society woman	a musician
a business executive	an artist
a waitress	a clergyman
a college student	a salesman
a college professor	a saleswoman
a farmer	a mother
a traveler	a father
a social worker	a chauffeur
an actor	a politician
a prize fighter	a statesman

B. Be prepared to discuss the following questions:

1. Is it true that "every life situation is a speech situation"?

2. Do you think that democracy ought to mean a leveling up or a leveling down?

3. Do you believe that, in a democracy, speech ought to be leveled up or down?

4. Does the average American have occasion to express himself more frequently in writing or in speech?

5. Has the use of the telephone and the radio in advertising and selling commodities made the improvement of voice and speech more or less desirable? Justify your answer from the points of view of the speaker, the firm he represents, and his "unseen audience."

6. Why has the American Society of Civil Engineers suggested that universities give compulsory courses in public speaking to engineering students?

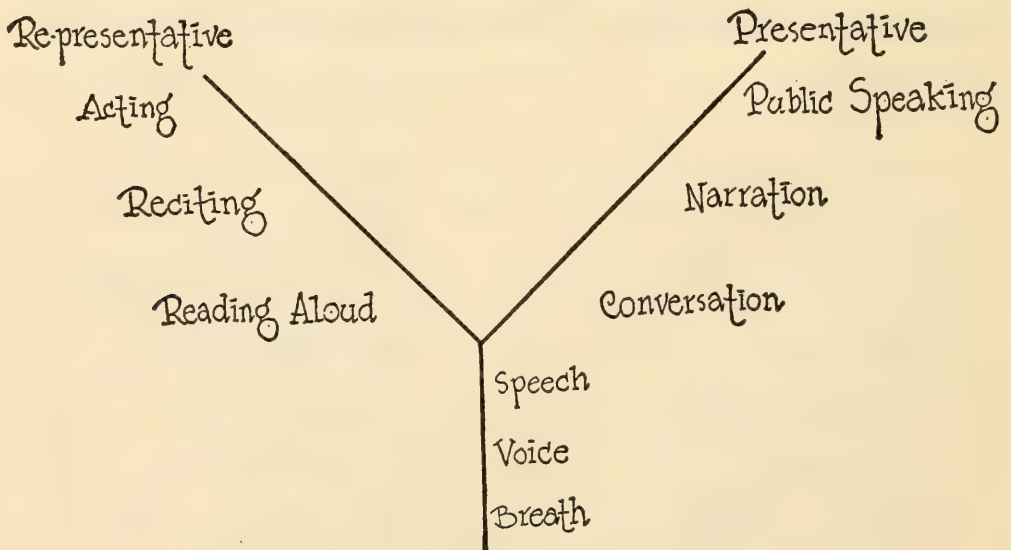


Fig. 1—The Voice and Speech Tree.

PROBLEMS OF SPEAKING AND GROUP DISCUSSION



COMMUNICATION IN MODERN CIVILIZATION

MAN is a social creature. One of his fundamental needs, therefore, is to communicate with his fellows. He wants to exchange ideas, to explain his meaning, to win support for his point of view, and to make friends. Conversation, then, takes its place with eating as a basic human activity. Since civilized man works almost exclusively in groups, the ability to communicate ideas clearly and persuasively and the capacity for arriving at a common plan through friendly discussion are skills which are vital in the modern world.

If you will think back over your day, you will see that from the moment you awoke (did someone call you?) through the morning struggle to dress, eat breakfast, and get to school on time, you were using communication to help you accomplish this and to adjust to the family group. When you reached school, the before-class talks probably settled plans for the lunch period and afternoon activities, cleared up difficulties in the day's work, secured the loan of a book or pen, and reassured you that you were still a member in good standing of your particular group of friends.

Conversation is an exchange of ideas on any topic by means of oral communication. It may be employed to amuse, to instruct, to convince, or to persuade. These elements are common to all types of oral communication

12 PROBLEMS OF SPEAKING AND GROUP DISCUSSION

which are usually included in the term *public speaking*. Since all of us need skill in conversation in order to carry on efficient and happy lives, let us begin with a discussion of informal social conversation and its problems. We shall then discuss problems of business communication, telephone techniques, and the organization and delivery of formal addresses.

Problem I

SOCIAL CONVERSATION

Unit I—Choosing a Topic

WHEN you invite some friends to spend an evening with you, it is your business to provide the means of entertainment. This is often confined to making sure that there are three kinds of cake and enough ice cream. The really thoughtful hostess or host, however, will give some thought to the best means of spending the time until the refreshments are served. Games have become popular recently, and they do help to fill in vacant spaces; but the main staple of entertainment is still conversation.

If you wish your guests to be glad that they accepted your invitation, you should plan to introduce some topics which will be of interest to all. If one of your guests has just returned from a motor trip to California, you may make sure that the returned traveler is asked to tell about some of his adventures. Be careful, however, that this guest does not monopolize the conversation. Perhaps the greatest danger comes when one other member of the group has made the same trip, for then the two commonly settle down to a comparison of reminiscences which may become exceedingly boring to the rest of the company.

Sometimes a party takes a long time to get under way, and people sit about stiffly, looking awkward and saying

nothing. The resourceful host prepares for this emergency and is ready to introduce a topic of interest to a majority of those present in order to start the conversation rolling.

Class Exercises

1. Which of these topics would you consider suitable for an informal gathering of your friends?

- a. Revolts in South America.
- b. The latest football, basketball, or baseball game.
- c. The newest motion picture or play.
- d. A recent book which you have enjoyed.
- e. A well-known actor.
- f. Sunday's sermon.
- g. "My operation."
- h. Prison breaks.
- i. The increasing pneumonia death rate.
- j. Diphtheria inoculation for children under five years of age.
- k. The price of hockey skates.
- l. The latest issue of the school magazine.
- m. Is it ever right to lie?
- n. Student government.
- o. Homework assignments, past and to come.
- p. The last examination in geometry.
- q. Masquerade costumes at the last fancy dress party—or the next one.
- r. The plot of a motion picture which I saw last night.
- s. An amusing incident which I witnessed.
- t. Should the Senior Prom be held in the evening this year?
- u. Should the Senior Prom be given at a hotel or in the school building?
- v. My new ensemble.
- w. Is there a life after death?
- x. The bridge hands I held in last week's game.
- y. Should high-school girls smoke?
- z. The superiority of one religious sect over another.

2. Can you suggest groups where the topics which you have rejected might be appropriate?

3. Which topics do you consider unsuitable in themselves for conversational purposes?
4. Can you tell why?
5. Can you formulate a list of the qualities which every desirable conversational topic must have?
6. What kinds of topics are taboo?
7. Would the number of people present limit the selection of topics to some extent?
8. Would the occasion itself make a difference?
9. List the sources which you would make use of to enlarge the number of topics on which you can speak interestingly.

Assignment

Make a list of five topics which you would consider suitable for any of the following occasions, and tell why you chose them:

1. A bridge party of twelve classmates.
2. A luncheon in honor of an out-of-town guest.
3. A dance for the football team. The guests number about fifty and you are one of the official hosts or hostesses. There are present, besides the team, all the "scrubs," the financial and business staffs, and the members of a senior girls' club.
4. A "sweet sixteen" party of thirty guests. Half the guests are from your school and half from your neighborhood. The two groups are not well acquainted with each other, although most of them have met before.
5. A Language Club social meeting. Members of the faculty have been invited.

Unit II—Making a Good Start

After the topic has been chosen, the next conversational hazard is a good opening remark. There are people who have a happy faculty of making any subject seem interesting, while others could make the Day of Judgment as dull

as a doctor's waiting room. Here are some sample openings. Which do you feel would be effective in starting the conversation, and which would act as brakes?

1. "Are you interested in art, Miss Farley?"
2. "I just adore Benny Goodman, don't you, Mr. Black?"
3. "I don't think Cornell has a chance against Penn this year, do you?"
4. "I can't endure olives."
5. "Did you ever see such an array of uninteresting-looking people!"
6. "That's a lovely necktie you're wearing, Mr. Jones!"
7. "Have you seen the class play yet, or are you going tonight?"
8. "I love those blue delphiniums in the great black vase!"
9. "Are you a Democrat, Miss Smith?"
10. "Lovely weather we're having."

Class Exercises

1. What types of opening remarks should be avoided? Why?
2. What might you say under the following circumstances?
 - a. You are introduced to your chum's cousin at a dance. You have asked her to dance and you are waiting for the music to begin.
 - b. The teacher has asked you to take care of a new pupil who has just joined the class.
 - c. You have been assigned as escort for one of the members of the faculty at the class party. You have been a pupil under this teacher in a previous term.
 - d. The principal has asked you to take a group of distinguished foreign visitors through the building. They are all adults who speak English and are interested in education.

Assignment

A. List five opening remarks which you might make for each of the following topics:

1. Dancing.
2. The occasion.
3. A current event.
4. A member of the party.
5. A topic of general interest to school people.

State what occasion you are imagining the remarks to fit.

B. List five remarks which you would not consider good openings for a conversation and tell why.

Unit III—"The Retort Courteous"

Conversation is an EXCHANGE of ideas. In each of the following exercises, the free, spontaneous interchange is marred in some way. Can you tell what is wrong with these dialogues?

Class Exercises

1. "Did you see the Yale-Harvard game last Saturday?"

"No! Thank Heaven, I have now reached the age when I have too much sense to sit shivering through an afternoon watching twenty-two young fools falling over a pigskin!"

2. "Have you seen Robert Montgomery's new picture?"

"Yes."

"Did you like it?"

"Pretty well."

"Have you read *Beau Geste*?"

"Sure."

"Didn't you adore the hero?"

"He was all right."

3. "What do you think of the unemployment insurance plan?"

"I really don't know anything about it."

"The unemployment insurance law is an attempt on the part of the government to eliminate the hardships of irregular or seasonal employment," etc.

4. "The most amusing thing happened last Friday. We were going down to Grace's—that is, Ruth and Dorothy and—let me see—was Ruth there or did she come afterwards? No! Now I remember. Only Dorothy was with me that day because Ruth takes her piano lesson on Friday and I told her she might miss it for once but she said that she had missed the last three lessons because she had been ill once, and twice she was taking the Regent's because she is trying to graduate in three and a half years, so she went on ahead and Dorothy and I were there alone so we walked down Main Street and just at the corner of Central Avenue—or was it Park Place? No, I remember it was at Nostrand Avenue because Ed Gallagher went by in his new car—he has a new roadster. Have you seen it? It's stunning, with the trickiest upholstery and—"

5. "I just saw the most awful thing! A car ran over a little dog and he was yelping horribly and they couldn't find a policeman to shoot him. They say he'll probably be there all night if someone doesn't find a policeman to shoot him."

6. "Have you been to Rome?"

"Yes, we were there last—"

"So were we. Did you see the Forum by moonlight?"

"No. We tried, but—"

"Oh, my dear! Then you really haven't seen Rome at all! The night we were there, there was the most gorgeous moon! The guide said he had never seen such a moon and he had been taking parties out for fifty years! My dear, unless you've seen the Forum by moonlight, your trip was a total loss!"

7. "So you're from Georgia! My grandfather was in Georgia with Sherman. He used to tell the most amusing stories about how they used to treat the Rebels down there—"

8. "Have you heard Fritz Kreisler this year?"

"I don't have time to go to concerts."

"Well, what do you think of Greta Garbo's voice in the talkies?"

"I'm not sure I know what a good voice is."

"Oh, I'm no expert but I know what I like and I think she's just great!"

"Well, of course, I really wouldn't know about that because I don't go to the movies very often—they're such a waste of time."

9. "What do you think of the election?"

"I'm disgusted. Not one decent candidate got in."

"But don't you think that Frank Jackson is a fine man?"

"That's all window dressing! He's as big a grafter as the rest, only he's smart enough to hide it!"

"Still, now that he has been elected, we will probably be able to take part in the three-power disarmament treaty."

"What's the use getting ourselves involved in a crazy scheme like that? The stupidest child could see that that's just a blind on the part of the other countries to get our money away from us!"

10. "Don't you like the country these beautiful autumn days?"

"Yeah, it's swell."

"We saw the most exquisite tapestries in Knoedler's window last week. Did you see them?"

"No, but I think tapestries are the bunk."

"Have you seen the new collection of Spanish paintings at the Metropolitan?"

"Yes, they're very neat."

"What do you think of Jane Cowl in *Twelfth Night*?"

"Oh! Isn't she too cute? She's adorable! She wore the cutest clothes and she was even cunniger than she was in *Romeo and Juliet*, though I thought she was awfully cute in that, didn't you?"

"Yes. I thought the scene where she drank the poison out of a little bottle was too cute!"

Assignment

Using the first sentence as a text, reconstruct the above dialogues so that pleasant conversations result.

Unit IV—Listening as a Fine Art

You will remember that conversation was defined as the EXCHANGE of ideas. Some people make the fatal mistake of confusing conversation with a monologue or a lecture. Others, just as annoying, pursue their own thoughts without listening to what the other person has to say or replying to him. Have you ever heard anyone constantly interrupting someone else? Has anyone ever finished your sentences for you—not always as you would have done? When you were visiting at a friend's house, have you ever been embarrassed to discover, just in the middle of your best story, that the hostess was starting to pass the olives, inquiring whether you were too hot or too cold, or looking about the room? You know how uncomfortable you felt. Have you ever been guilty of showing a like shift of interest from the person with whom you were conversing?

It is not enough, although it is helpful, to look at the person to whom you are speaking and not to interrupt him. If you wish to be a good conversationalist, you must really LISTEN to the speaker, trying to put yourself in his place, to see what good points he is making, and to understand why he holds the views he is expressing, whether or not you agree with them. Many a person has built up a reputation for intellect and wit by listening appreciatively to the talk of others. This creative listening increases your pleasure in the conversation of others, makes you a better observer and judge of people, and is a source of inspiration to the storyteller who is trying to entertain you.

Assignment

1. Make a study of groups of people whom you see talking in the subway, in the public square, in your home, and in the classroom. Notice which persons are as good listeners as they are

speakers. Notice how some one person listens so well that he makes each speaker talk better than ordinarily. What examples do you find of the effect of inattentive, discourteous, distracted listening?

2. Choose a situation, either in school or out, and list the ways in which you, yourself, actually improved the quality of your listening. Report any results that you observed. What did you find to be your greatest difficulty? Where did the causes of that difficulty lie—in you? in the speaker?

Unit V—Review of Problems of Social Conversation

Class Exercises

1. List the topics that would be appropriate and interesting for the following occasions:

- a. A high-school girls' club tea for new members.
- b. A senior reception to the faculty.
- c. An Arista rally for the combined clubs of the entire city at which your school is host.
- d. A tour of the building during Open School Week, when you are assigned to act as guide for a group of fathers and mothers. Compare this with a similar tour described on page 16. What difference in topic and emphasis would you make?
- e. An interschool poetry reading contest, followed by a reception. You are assigned to act as host (or hostess) to a group of two girls and a boy who do not know each other and whom you have never met before.
- f. You are to represent your school at a scout rally held in another part of the city. You have never met any of the other representatives. The meeting is followed by a supper, where you are placed between two strangers, a girl and a boy.
- g. Your athletic team invites its opponents to a supper after a hard-fought game. You are seated between two members of the rival team.
- h. Your mother allows you to entertain twelve of your friends at home. You are in your freshman year at a boarding school,

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which is in a nearby city. Six of your guests are school chums from out of town and six are neighbors.

i. You give a luncheon in honor of your cousin from across the continent. The guest of honor is not known to any of the other people. Everyone else is very intimately acquainted. Against what danger must the host be on guard? How may the guest of honor help? What may each of the other guests do?

j. You have five guests. Four of them play basketball and baseball on the school teams. The other guest does not play games well, nor is he interested in athletics in general.

2. Compose opening remarks on the following topics which you might find suitable for beginning a conversation at a school dance:

- | | |
|----------------|------------------|
| a. Athletics. | e. Music. |
| b. Literature. | f. Temperature. |
| c. The drama. | g. Architecture. |
| d. Light. | |

3. Dramatize in class a successful and an unsuccessful example of how each of the above situations might develop.

Summary

The commonest faults of social conversation are:

1. Pursuing the same topic for too long a time.
2. Talking about something or someone known to only a few of the group.
3. Allowing the conversation to degenerate into a debate between two guests.
4. Introducing a topic which is depressing in itself or which, for any reason, is offensive to any member of the group.
5. Not following conversational leads.
6. Not looking at the speaker and listening attentively and sympathetically.

Problem II

INTRODUCTIONS

*Unit I—Introducing One Person to Another or
to a Group*

ANOTHER social duty which sometimes occasions needless embarrassment is the introduction of one person to another, or the presentation of one person to a group. Here are a few simple rules which govern these situations.

Introducing One Person to Another

1. When two women or two men are introduced to each other, either name may be mentioned first. The person making the introduction may say, formally, "Miss Jones, this is Miss Smith," or "Miss Smith, I should like you to meet my friend, Miss Jones." Similarly, in introducing two men, the host might say, "Mr. Jackson, I should like you to know Mr. Johnson." The form "Mr. Jackson, meet Mr. Johnson" is not good usage.

In acknowledging such an introduction, the ladies might say, "How do you do, Miss Smith," or, more formally, simply repeat the name. This is not very gracious and should not be adopted for universal use. The form "Pleased to meet you" has become passé. Mr. Johnson, shaking

hands with Mr. Jackson, might say, "I'm glad to know you, Mr. Jackson."

2. If you are introducing a young lady and a young man, always say the young lady's name first, and present the young man to her, not vice versa: "Miss Jones, I should like you to meet Mr. Jackson," or, more formally, "Miss Jones, may I present Mr. Jackson." If both of these people are your very intimate friends and the introduction is made at a picnic or other informal gathering, you might say, "Mary, this is Ted Jackson. Ted, this is my chum, Mary Jones."

3. In introducing a younger person to an older person, always mention the older person's name first: "Mrs. Smith, I should like to present Miss Livingston"; "Father, I should like you to meet my friend, Mary Saunders."

4. In introducing a married woman and an unmarried woman of approximately the same age, say the name of the married woman first: "Mrs. Baldwin, this is Miss Cranfield."

5. When you are entertaining for a friend from out of town, the guest of honor always has the other guests presented to her: "Gladys, this is Sally Lovell," or, if they are both adults, "Miss Graham, I should like to present Miss Lovell."

The thoughtful host will help the two newly acquainted people to find mutual ground for conversation by suggesting some common interest—for instance, "Mary, this is Helen French, whose sister goes to Pratt, you know," or "John, I'd like you to meet a fellow tennis enthusiast, George Brown. He plays on the Dartmouth team, so you'd better look out for him!", or "Miss Brown, I'd like you to know Mary Smith, whose hand-hooked rug you admired when you came to see us last."

Acknowledging an Introduction

In acknowledging an introduction, it is courteous to repeat the name of the other person. This means that an important, and frequently neglected, duty of anyone who performs introductions is to articulate so clearly that both persons hear both names. If you have difficulty in this matter, study "To Be Understood," pages 229-283.

The custom of shaking hands when being introduced is falling into disrepute. Nowadays a man shakes hands when introduced to another man and at no other time. An older woman who wishes to be gracious to a young one might offer to shake hands. Your mother, for example, might shake hands with your friend (or your sister's friend) who had been invited to dinner. Young women do not shake hands under ordinary circumstances. A woman offers her hand to a man only when she is acting as hostess.

Class Exercises

Perform, in groups of three, the following introductions. Appoint a fourth student to act as critic:

1. Your best friend to another boy or girl.
2. Your chum to your mother.
3. Your cousin John to a girl in your class.
4. Your mother to your class teacher. (Who is the guest in this case?)
5. Your father to the principal.
6. You are walking down the street with your friend. You meet a boy whom you know but your friend does not. Introduce them.

Introducing One Person to a Group

If you are host at a party, and you are called upon to introduce a late comer to the other guests, do not go about

interrupting conversations and disturbing everyone. Simply introduce your friend to one or two guests who are standing near, or to a friend who you know will be congenial. Then, as occasion arises, the friend will introduce your tardy guest.

Unit II—Introducing a Speaker to an Audience

If you are chairman of a club, and there is to be a speaker, it is your duty to make an introductory speech, presenting the speaker and his subject to the favorable attention of the audience. Many people are called upon from time to time to make this type of speech, and an exercise upon it may be of value to you.

In the first place, you must make yourself familiar beforehand with the correct name and title of the speaker. Nothing is more disconcerting to a speaker whose name is "Walter Renoir" and whose position is "Superintendent of Schools in Iowa" than to hear himself introduced as "Dr. William Reynalds, Commissioner of Education of Idaho." It is extremely discourteous to the guest of honor not to give his name and title exactly. If the name is difficult and you have been unable to find anyone whose knowledge of its pronunciation is authentic, it is permissible to ask the speaker beforehand for the correct pronunciation. If his name is at all unusual, he is probably quite used to pronouncing it for people.

The introduction should include not only the name and title of the speaker, but also the subject of his talk. It is wise to confer with the speaker as to the exact wording of the title. In addition, the chairman should explain why it is appropriate that this particular speaker should address the group upon this subject and why the speaker's views on

the subject are worthy of especial attention. The chairman should also express his pleasure and that of the club members in having the opportunity to hear the speaker upon this occasion.

The chairman's speech should be brief; it should be sufficiently concrete to give the necessary information and should be enthusiastic enough to put the audience in a receptive frame of mind.

Class Exercises

1. What information should the chairman of a biology club give in introducing a botanist who has just returned from an expedition to the South Seas, where he has made some interesting studies of under-water vegetation?

2. What items of interest should be given in introducing to the Senior Assembly a famous modern poet who has come to read from his work?

3. How would you introduce the principal if you were the President of the Classical Club and he was to address the club on the subject of "Greek Culture"? The principal, a great Greek scholar, has just returned from a year's sabbatical leave, which he spent in Greece.

4. Prepare and deliver a speech introducing your candidate for President of the Student Organization to the Assembly.

5. Assume that you are President of the Aviation Club. A distinguished aviator has accepted the invitation of the club to address the members on some appropriate topic. Decide on a title for his talk, and prepare to deliver an introductory speech.

6. Your class is presenting a special program in the assembly in honor of some national holiday or other event. You have been chosen to act as chairman for the program. Prepare a short introductory speech suitable for this occasion.

7. At your graduation exercises a prominent citizen is to address the outgoing class. Choose a real person in your community whom you would like to have make your commencement address,

and prepare a speech introducing him. Assume that you are President of the Senior Class.

8. Imagine that you are taking an active part in the City or State elections, and have been chosen Chairman of a political rally to be held in the high-school building. Introduce (a) the permanent chairman of the party; (b) a candidate for a minor office; and (c) the candidate for the most important office in the election. Note the necessity for differentiation and climax.

Assignment

Be prepared to deliver one of the following introductions:

1. As chairman of the football rally, introduce the captain of the team.
2. As Chairman of the Senior Assembly, introduce a prominent alumnus who has distinguished himself in public life.
3. As chairman of a social club, introduce a noted philanthropist who has come to talk to the members about a charitable project in which he is interested.
4. As toastmaster (or toastmistress) of a banquet given to wish *bon voyage* to a school friend, introduce the guest of honor.
5. As President of the Student Organization, introduce a war veteran who is to address the student body on "Peace" as a part of the Armistice Day ceremonies.
6. Prepare one of the talks listed above in the Class Exercises.

Summary

The purpose of introducing one person to another is to make each acquainted with the name and the personality of the other. It is essential, then, that the person who introduces should speak so clearly that each individual learns the name of the other.

Custom demands that the name of the more important person or the older person be given first. Ladies precede gentlemen, as usual.

Hand-shaking has been reduced to a minimum, and set phrases such as "Pleased to meet you" have given way to a simple, noncommittal "How do you do."

In introducing the speaker to a group, be accurate, be brief, be courteous. Make sure that the audience knows who the speaker is, what his topic is, and why they should be glad to hear him.

Problem III

THE BUSINESS INTERVIEW

General Rules

CERTAIN general rules apply to every type of business interview. Here are some of them:

1. The interview should be as brief as is consistent with courtesy and clearness.
2. It should be conducted pleasantly. There is no efficiency in rudeness.
3. It should terminate as soon as the immediate business has been transacted.

The rules for creative listening and appropriate choice and treatment of topic, which you have studied under the subject of informal conversations, apply to business interviews as well. Each of these rules can be observed more easily if some thought is given beforehand to the purpose of the interview. These general rules apply to all interviews, but each has, in addition, some special technique based upon the particular purpose of the call.

Unit I—The Inquiry

The purpose of an inquiry is to obtain accurate and complete information. It is important, therefore, to frame the

question so that the person who answers it understands exactly what you wish to know.

Would you consider it important that the speaker disclose the reason for his question?

Class Exercises

1. What is wrong with the following inquiries?
 - a. "I want to look at suits."
 - b. "I've been all over this store looking for stationery. Where in the world is it?"
 - c. "How do I get to Vermont?"
 - d. "Have you a watch?"
2. Imagine yourself in each of the following situations. Plan careful inquiries which will elicit the correct information.
 - a. You wish to purchase a trade-marked article in a department store.
 - b. You wish to learn the shortest route between two points. You may select your own destination and point of departure.
 - c. You and your parents are planning to spend the next summer vacation abroad. Step into the office of a well-known travel bureau to ask for advice and to make reservations.
 - d. You wish to know which bus goes past the railroad station.
 - e. You wish to know whether the Castle Cleaning Company clean and store rugs.
 - f. You wish to know whether the course which you are now pursuing in high school will permit you to enter your favorite college without conditions.
 - g. You do not understand the English assignment for tomorrow.
 - h. You do not understand where and when the tickets for the class play will be on sale.
 - i. You wish to inquire whether a certain book is available in the school library.

Summary

In order to obtain information which is accurate and complete, it is necessary that the inquirer state clearly what information is required. At the same time, sufficient detail should be given so that the correct answer will be forthcoming.

Information comes more willingly if the speaker's voice indicates that he is a pleasant person, and if his speech is distinct enough to be understood without difficulty.

Unit II—The Application for a Position

Another type of conversation which requires careful planning is the interview with a prospective employer. It is always well to keep in mind the purpose of such a meeting. The aim of the applicant is simple—he wants to get the job. The employer has a more involved problem. He must select from among the many candidates the person who not only has the greatest technical skill, but who also will fit into his organization with least friction and render the maximum service.

Which of the following traits would seem most desirable in an applicant for a clerical position?

1. Knowledge of business forms.
2. Courtesy.
3. Ability to co-operate.
4. Good character.
5. Orderliness.
6. Punctuality.
7. Industry.
8. Native intelligence.
9. Good appearance.
10. Initiative.

By what means might an employer seek to discover these qualities in an applicant? By what means might the applicant assist the employer to discover his qualities? What part would the voice and speech of the candidate play in helping the employer to decide between candidates of similar merit?

Class Exercises

WANTED: General office worker, high-school graduate preferred. No previous experience necessary. Apply in person before ten o'clock.

Suppose that you wished to apply for the position mentioned in this advertisement.

1. What qualities would be needed for success in such a position?
2. What information about you would the employer desire?
3. What qualifications could you offer?
4. How could you convince the employer that you were just the right person for the job?
5. What would you say at the beginning of the interview?
6. What references would you give?
7. How would you manage the question of salary?
8. What would you say at the conclusion of the interview?

Assignment

Prepare, in groups of two, one of the following interviews. One of you should impersonate the employer; the other, the applicant.

1. You wish to make extra money for the Senior Prom. The teacher in charge of the school lunchroom announces that there are five positions open for student helpers in the cafeteria. You decide to apply for one of them.

2. You desire to join the staff of the school newspaper as a reporter. The editor-in-chief is interviewing you and three of your classmates, who are also candidates for the job. Show how

you would attempt to convince the editor that you are the most desirable applicant.

3. The co-operative school store is in need of extra salespeople during the pre-holiday season. You apply for the job.

4. You wish to work after school or during the summer vacation in one of the following positions. Choose one, and stage an interview with a prospective employer:

a. Selling the *Saturday Evening Post* or some other magazine at the railroad station during train time.

b. Selling a set of books on sport.

c. Demonstrating a vacuum cleaner or other machine.

d. Serving as reception clerk in your father's office.

e. Serving as general office boy in a news office.

f. Selling ice cream on one of the wagons that line the State highways.

g. Serving as messenger for the telegraph company.

h. Serving as delivery boy for a local store.

i. Driving a taxicab to relieve the regular drivers during vacation time.

j. Door-to-door canvasser for a patented article.

Summary

In applying for a position, it is well to visualize the qualifications necessary to do the work required. It is possible, then, to select those details of training, experience, and character which fit you for that position.

Since it is impossible for an employer to test your technical skill accurately during a brief interview, he must be guided largely by your appearance and your speech. This is another situation in life which is primarily a speech situation.

Unit III—The Sales Talk

The type of interview in which one person persuades another to buy a commodity, to co-operate in an action, or to accept an idea is perhaps the most common form of business conversation. There are said to be four steps in the selling process¹:

1. Attracting the attention.
2. Convincing the mind of the prospective buyer.
3. Making the object or idea seem desirable to him.
4. Stimulating him to action.

Class Exercises

Using this outline, let us consider the problem of selling copies of the school magazine to members of the speech class.

A. Attracting the Attention.

1. Which of the following introductory remarks do you consider effective in attracting attention to the object of your speech?

a. "Now, fellow classmates, I am going to tell you why I want you to buy the latest issue of *The Bluebird*."

b. "Would you like to know the date when Class Night is to be held? Would you like to see the faculty in their lighter moments when they are far from our madding crowds? Would you care to have the entire time schedule for examination week? Would you care to see the newest portraits of the class beauty, the class clown, and the class mascot?"

"Then, BUY A COPY OF THE JANUARY NUMBER OF *The Bluebird*."

2. Using the information which you have gleaned from your study of these two models, prepare an introduction which will arrest the attention of your hearers and dispose them to hear the rest of your sales talk.

¹ These four steps are adapted from *The English of Commerce* by permission of the author, John Baker Opdycke, and Charles Scribner's Sons.

B. Convincing the Mind of the Prospective Buyer.

Perhaps the best way to prepare for the task of convincing a prospective buyer of the worth of your commodity is to be familiar with the article yourself. There is no one thing which gives a buyer such confidence in an object as to feel secure in the knowledge of the salesman.

Moreover, you should know not only your commodity, but your customer as well. You should be as familiar as possible with his needs and his enthusiasms, and you should make a special study of the ways in which your goods will be of service to him in solving his problems.

The third requisite for a telling appeal to the intellect of the purchaser is a logical arrangement of arguments. If there is no fixed sequence suggested by the article itself, then open with a good, strong argument and close with your best one.

1. Criticize the following pair of sales talks according to their efficacy in convincing the mind of the customer. In evaluating their worth, make use of the points mentioned above.

a. "I have here a notebook which is the finest thing of its kind on the market. We get these hard covers from New Jersey and we have a great deal of difficulty in securing them. We used to import them from France, but the high tariff has made that impossible now.

"If you take two of these, there is a reduction in price."

b. "Here is a notebook, designed especially for high-school students. You see that there are several sections, so that it is possible for you to keep your notes for all your subjects in the same book and so avoid the necessity of carrying a great number of notebooks. This celluloid clasp can be fastened to the side in this way (*demonstrates*), and the name of the subject can be printed on it in ink. When you wish to change the name, you can wash the celluloid clasp with cold water and write in the new name. This patent fastener permits you to remove each section separately. That is convenient when the English teacher calls for your English notes. You lift up this pin, and the right section slips out. For an additional cost of five cents, you can buy temporary covers of strong manila paper which can be fastened here and which will protect your pages while they are out

of the notebook. That is why I say that in this notebook you have many new features, all designed to meet the peculiar needs of the high-school student."

2. Now prepare the arguments in selling the school magazine, selecting those arguments which will particularly apply to the members of your group. Arrange the selling points in good order.

C. Making the Object Seem Desirable.

Perhaps the weakest point of most sales talks is in making the commodity which is for sale attractive to the purchaser. This seems to be particularly true when one strives to sell a service or an idea. The great weakness of most sermons is the assumption on the part of the preacher that if the right course is once plainly in view, there will be no danger of taking any other. Alas, most of us know that that is not true.

Every elementary-school child knows that it is better to be prompt than tardy. Everyone knows that punctuality is an essential for business and professional success. Yet even some high-school students—to say nothing of adults—are still not always prompt.

It's like the problem of saving your money. It's not so bad economizing to go to the senior dance; but imagine saving money to go to the dentist!

So, in selling an article of merchandise or an idea, you should be very sure that you not only show the worth of the article itself, but that you also make it seem especially desirable to the person whom you wish to interest in it.

1. Which of the following emotions and desires can be made to help you sell copies of the school magazine to your classmates?

- a. Curiosity.
- b. Desire to have what everyone else possesses.
- c. School spirit.
- d. Exclusiveness.
- e. Desire for good scholarship.
- f. Co-operation.
- g. Interest in sports.
- h. Love of gossip.

Assignment

Prepare new arguments or reword the ones you have already prepared so that the magazine seems not only worth the purchase price but also especially desirable for each member of the class to own.

D. Stimulating to Action.

Of course, the classic way to stimulate to action is to have the prospect "sign on the dotted line." There are other similar devices for translating agreement into action. It is always well to make some definite suggestion at the end of a sales talk. Explain exactly what steps are needed in order to procure the desired result. This is just as true when the object under discussion is a point of view. The aim of this fourth and most important step in the selling process is to leave the prospect not only with a desire to do as you suggest, **BUT WITH THE MEANS TO DO IT.**

List the devices which might be used by the members of the business staff to promote the sale of copies of the magazine in your class and to obtain actual orders.

Assignment

Prepare and deliver a sales talk to do one of the following:

1. Sell a sports object—tennis ball, golf ball, swimming suit, water wings, canoe, rifle, skates, toboggan, catcher's glove, football, or basketball.
2. Sell a game—croquet, ping-pong, backgammon, badminton—whatever is fashionable.
3. Sell some scarfs or other woven articles made by the disabled soldiers.
4. Sell a set of books.
5. Make a campaign speech for a candidate for President of the Student Organization or some other student office.
6. Sell a year's subscription to the football games.
7. Sell tickets for the Varsity Show.
8. Sell the idea of having a masquerade for a class party.

9. Sell the idea of forming a student government league.
10. Sell the idea of the honor system for class examinations.

Summary

In order to sell either a commodity or an idea, it is necessary to attract the favorable attention of the prospective purchaser, to present logical arguments which will convince him of the value and use of the article, to make the goods seem not only worth the price but also of especial desirability, and, finally, to stimulate the customer to direct action resulting in the purchase of the product or, if you are selling an idea, in the adoption of the desired point of view.

Unit IV—The Journalistic Interview

A special type of interview is that between the reporter and a person whose views are desired for the public press. Frequently members of the staff of the school paper are assigned to secure such an interview. Sometimes, through lack of experience or insufficient planning, the reporter unwittingly offends, or fails to secure the information which he desires.

Here are five hints which may help the amateur reporter with his first interview:

1. Plan your questions carefully so that you know exactly what information you expect to receive. Although the person interviewed may wish to talk of other things as well, try to have him answer your questions, too.
2. Do not ask too many questions. Try to select your questions so that the other person is stimulated to talk freely.
3. Be very careful to quote the person accurately. It is a

wise precaution to allow the person to read your notes and have him sign them.

4. Better results are obtained when you ask for definite information on topics about which the person knows a great deal.

5. Be sure to thank your "interviewee" before leaving.

Class Exercises

What is wrong with the interviewing technique in the following instances?

1. "Will you please explain all about relativity, Mr. Einstein?"

2. "Did you mean what you said in this morning's paper, that coeducation is a failure?"

3. "I was sent to interview you for the school paper. Will you tell me something to write?"

4. "Well, I guess that's all I wanted to know."

Assignment

A. Interview a member of the faculty who is in charge of a student club about the work or the aims of the organization.

B. Interview the custodian of the building on problems of keeping the school clean.

C. Interview the traffic officer on post near the school on means by which the students may assist in promoting orderliness in the neighborhood of the school.

D. Interview a member of the school alumni who has been engaged in doing interesting work in his chosen field on the prospects of success in that work.

E. Interview your father about an interesting phase of his work.

F. Interview some relative on the subject of your ancestors.

G. Interview the president of the student organization or some other student officer on how existing conditions within the organization might be improved.

H. Interview some prominent person who is working in a field of common interest.

Summary

The journalist who interviews a person for his paper should prepare two or three general questions the answers to which will give him not only the information which he is seeking, but also an idea of the personality of the one he is interviewing. The greatest care should be taken to insure the accuracy of all quoted statements. The interviewer should be careful to observe the courtesies of the occasion at all times.

Unit V—The Complaint or Adjustment Interview

In all large organizations, mistakes and disappointments are bound to occur. It is important that mistakes should be rectified and adjustments made as rapidly and skillfully as possible. In most large firms there is a special department of adjustments, to which all such problems are referred. The person in charge of such a bureau has a grave responsibility: upon his success depends whether the firm loses customers or retains them. What qualities of voice and speech would a prospective employer consider desirable in an applicant for such a position? Why?

The requests which are submitted to a bureau of complaint and adjustment may be placed under three heads:

1. There are simple errors which may be readily corrected.
2. There are situations where investigation is required to discover where the fault lies and how it may best be remedied.
3. There are unreasonable requests which must be refused without losing the good will of the customer.

Class Exercise

Analyze each of these situations and list the speech skills which would be required to solve them.

Assignment

1. Visit a department store in your neighborhood and interview the person in charge of the Bureau of Adjustment on his chief problems and how he solves them. Report to the class what you have learned.

2. Prepare, in groups of two, to present the following situations to the class:

a. A customer has bought four yards of ribbon to match a given sample. The ribbon was sent to her home C. O. D. She did not open the package until after the driver had left. She then discovered that the ribbon was in two sections. Since it was intended for a sash, this was unsatisfactory.

b. The customer bought a bottle of eau de cologne, asking for Gardenia odor. She opened it and used some of the cologne before she realized that it was Carnation.

c. The customer bought a pair of shoes for her little boy. At the sale at which the shoes were bought, there was a large sign announcing that there would be no exchanges or returns allowed. The salesperson reminded the customer of this rule when the purchase was made. The little boy wore the shoes for a day and then complained that they hurt his feet. When his mother examined the shoes, she found that they were a size smaller than her son required.

d. The customer was going out of town for the summer, and she ordered a large list of groceries to be sent to her country address but charged to the town address. The goods were sent to the town house; and when this mistake was rectified, some of the perishable foodstuffs had spoiled.

e. The customer ordered a pair of skis from a noted sports shop. When they arrived, one of the skis was broken.

f. The customer ordered by mail a series of articles advertised in a special sale in a morning newspaper. He enclosed a check for the amount as computed from the prices listed in the paper. It was a one-day sale, and the store returned the check, asking for an additional sum equal to the ordinary sale price of the articles.

Problem IV

TELEPHONE CONVERSATIONS

THE rules which govern good usage in telephone conversations are best remembered if one thinks of the telephone talk as a substitute for a friendly or a business call. This conception of the function of the telephone call will help you to solve the following problems:

1. Which of the two persons should end a telephone conversation?
2. Should you thank a person for calling you?
3. Should you leave your name if the person with whom you wish to speak is not in?
4. Should you ever refuse to leave your name?
5. Should you give your first and last name?
6. Should you give your title—Miss, Mrs., or Mr.?
7. What should you say when the telephone is answered by the maid?
8. What should you say when the telephone is answered by some other member of the family?
9. What phrase should you use in answering your home telephone? Your school telephone?

There are, however, some important differences between the social conversation and the telephone call. Telephone calls should be brief—not only long-distance calls, where lengthy conversations are expensive, but also local calls, in

order to free the line for more urgent messages. It is well, therefore, to plan rather carefully the points you intend making, so that you will omit nothing of importance.

Moreover, since the mechanism distorts the voice, and since we still do not see over the telephone, the speaker should make his meaning as clear as possible. To avoid misunderstandings, the telephone company has suggested the use of certain formulæ which state important facts concisely.

Many abuses have crept into telephone conversations. Here are some of them:

1. Calling at inconvenient times—early in the morning, at dinner time, when you know that the other person is rushing to keep an appointment, and late in the evening.
2. Talking very loudly, very softly, very fast, or indistinctly.

What other abuses can you list?

Class Exercise

Which of these forms is best? Can you tell why?

a. In answering the telephone:

- (1) Hello, hello. Who is this talking?
- (2) This is Volunteer 5-7700. With whom do you wish to speak?
- (3) This is Miss Jones speaking.
- (4) This is the Acme Worsted Mills, Wyman speaking.

b. In concluding a conversation:

- (1) Well, so long.
- (2) Thank you for calling.
- (3) Well, I have to stop now, for dinner is ready.

c. In making an appointment:

- (1) Will you meet me some place tomorrow, and perhaps we can have dinner and go to a show?

(2) Would it be convenient for you to meet me at 10:45 in the lounge at the Hotel Pennsylvania?

(3) Come to my office at 9:25. I can see you for ten minutes at that time.

Assignment

Prepare, in groups of two, one of the following conversations:

1. Call a friend and invite him or her to go to a motion picture with you.

2. Invite a friend to take dinner with you the following evening before attending the class play.

3. Call a friend to inquire whether you left your gloves at her home.

4. Call the department store to inquire about a Christmas present which did not arrive.

5. Call the information booth of a prominent railroad to inquire about a train.

6. Call the plumber to fix a leak in the hot-water system of your home.

7. Telephone your music teacher that you will be unable to appear for your lesson this week.

8. Call your friend's mother to inquire the summer address of your chum.

9. Call up your friend to apologize for not having returned a book which you have recently borrowed.

10. Call the grocer and order a bill of goods.

Note: These assignments cover most of the types of business and social situations which develop as telephone conversations. Try to test your conversation in terms of achieving the purpose of the call. Toy phones may be purchased at many novelty stores. Real phones may be rented from the telephone company.

Summary

The telephone conversation is a substitute for a social or a business call, and most of the etiquette of telephoning is based on that assumption. The need for brevity, however, necessitates careful planning, and a reasonable precision in articulation and phrasing is desirable because of the mechanical distortion of the voice.

Problem V

THE FORMAL ADDRESS

Introduction

WE NOW come to a type of speaking which is more formal than conversation and which is more usually associated with the term "public speaking." This is the communication, by means of speech, between a single speaker and a group. We shall find that all the qualities which characterize good conversation are found in effective public speaking of a more deliberative kind.

The attributes of a good conversation, we found, were: a fortunate choice of topic, a stimulating beginning, details chosen with the audience in mind, and the basic thought that a conversation is an EXCHANGE of ideas. All of these qualities are present in persuasive public speaking.

At first glance, there would seem to be little resemblance between casual, friendly conversation and the situation where an orator standing on a platform or pulpit speaks uninterruptedly on a subject which he has probably prepared. Yet the interchange of ideas is there in each case: in both instances, the speaker wishes to effect a reaction on the part of the audience; in both cases, the audience is the decisive factor.

There are differences, to be sure. The informality of

posture, vocabulary, and illustration which would be suitable for a conversation between two friends on the way home from school would be quite inappropriate for a valedictory delivered by one of the friends. But not all conversations are of equal formality. Compare the conversation suggested for the student guide of the foreign visitors to the school with the dialogues to be used at a "sweet sixteen" party. When you are chosen to represent your class as spokesman at a conference with the principal, you do well to prepare your material in advance and to give some thought not only to the matter but also to the *manner* of your address. Not all conversations consist of single remarks on the part of each speaker. In the conversation suggested on page 13, the returned traveller would probably speak uninterruptedly for some time, with only an occasional question or exclamation from his hearers to indicate their reaction to his words.

Suppose that one of your friends asks you to help him with a subject which he does not fully understand. If your first impromptu explanation does not clear up his difficulty, you will naturally begin to arrange your ideas more carefully, choosing your words thoughtfully, slowing your pace, repeating parts that seem to give trouble, and trying to find out where the difficulty lies. In short, you are choosing your topic, developing your ideas, and presenting them in terms of your audience's interest and knowledge. The same methods are used by a good public speaker.

The aim of this section is to suggest to you that public address is not an artificial thing, outside the interest and ability of most people. It is, on the contrary, just enlarged conversation. Good public address, then, is merely an extension of an activity in which we all like to engage. Practice in speaking in public should improve our conversational skill, in addition to fitting us more efficiently for those business, civic, and social situations where an ability to

present our thoughts clearly and persuasively may extend both our usefulness and our power.

Objectives of Public Speaking

Effective public address is possible only when the speaker has clearly in mind what his purpose is, and has defined his topic, collected his materials, arranged his arguments, and chosen his illustrations—all with the end of producing favorable action on the part of his audience. This idea is fundamental. Too many amateur speakers think only of the topic which they are to discuss or limit their development of the topic to those phases in which they themselves are interested. The point of emphasis in public speaking, as in private conversation, is on the reaction of the audience.

Every boy who has approached his father on the subject of financing a little expedition to the movies knows that the success of that speech is to be measured by whether or not the money is forthcoming. In exactly the same way, the success of a public appeal for support of a cause is to be measured by the number of new adherents to that cause.

What reactions should be hoped for? What are the commonest purposes of speaking in both public and private life? They may be defined as the attempt to explain or instruct, to amuse, to convince, or to persuade. The talks which you have already given have in all probability included examples of each of these purposes. Frequently, in one talk a speaker will tell an amusing story to illustrate his point or to relieve the tension of the situation; then he may explain his point of view, adding whatever information is needed to clear up any misunderstandings which may have arisen, present arguments logically arranged to convince the minds of his hearers, and finally, use these and other means to persuade the audience to act in accordance with his wishes.

However, although many approaches are often combined in one speech, there should be but one *purpose* dominant in the mind of the speaker. This will prevent such common faults as over-long digressions, where the speaker wanders from the subject to pursue a side issue and does not return to the main attack. It would also deter after-dinner speakers from extending their talks unduly, introducing unpleasant or over-technical material, and in other ways departing from the main function of an after-dinner speech—which is to entertain and amuse. Let us consider the problems inherent in each of these types of speech, with the hope of developing power to achieve favorable reactions from the audience.

Unit I—Choosing a Topic

If the purpose of effective speaking is to invoke a favorable audience response, then the choice of the topic for the speech is of first importance.

The reaction of most people faced with this problem is, "I have nothing to say. I don't know what to talk about." Let us shift the emphasis from you, the speaker, to the audience which you are to address. What are their interests? How would one begin to discover what these interests are? If your audience is made up of your own classmates, it is safe to say that subjects connected with the honor of the school, the success of the various athletic teams, the work of the school clubs, and the problems of school entertainment are all of concern to the students of your high school.

Moreover, since your audience is made up of girls or boys, or both, of your own age, subjects in which you are interested may be assumed to be of interest to them. Make a list of the topics which you discussed during the last week with your friends and classmates. How many of those might

be used, with some modification, as topics for more general class discussion?

Having found the topics which are of interest to your audience because their experiences are like your own, let us turn now to those topics in which your experiences have been different from theirs and about which they would enjoy learning something. For instance, it may be that you were born in a city or state or country other than the one in which you are now living. What experiences have you had which would interest your classmates as a result of being different from their own? What misconceptions about your birthplace have you noticed in previous conversations with friends? Can you set your classmates right on these points without giving offense? What information upon topics of world interest can you contribute because you or some member of your family has visited or lived in another part of the world? What family legend, or what national holiday, custom, belief, or hero, would be of interest to your classmates?

But it is not necessary to have lived elsewhere to have had experiences which are different from those of your fellows. There is a story told of three friends who went for a walk together one afternoon. One was an artist, one a farmer, and one an engineer. The artist saw the beauties of the landscape, the changes in color caused by the mellow light, and the rhythmic design of the hills and trees. The farmer noticed the fine, fertile soil, the freedom from rocks, and the evidences of sufficient water for the crops. Finally, the engineer saw the possibilities of the land for the construction of an airport, the building of a bridge, or the laying of a railroad. In short, although the three men had traversed the same road, they had seen three different scenes. So each of us, because we differ in training, in interest, and in perception, see the world we live in in different and individual ways.

The speaker who would interest his audience, then, may choose a topic which is well known to all but which he may make absorbing by presenting it in a new, original manner or from a different angle. A gifted preacher once spoke to the same college audience once a month for four years on the same text. Every sermon was interesting, contained valuable advice for the audience, and did not repeat the matter of previous sermons. This was, to be sure, something of a *tour de force*, but all speakers who are specialists in training or in interest are faced with the same problem. Take, for example, the candidates for public office. Each candidate has the same purpose—to secure a majority of the votes. Each candidate must win attention and support by, roughly, the same means—explanation of his stand on current issues, defense of his previous record, if he is seeking re-election, and rebuttal of attacks made upon his administration by his opponents. During a campaign lasting from six weeks to two months, each candidate makes literally scores of speeches. In the old days it was possible for a candidate to repeat verbatim the one or two set speeches which he had prepared. Nowadays, however, with frequent nation-wide hook-ups and daily reporting of speeches in the newspapers, each candidate must recast his original speech many times if he is to sustain interest. He must find in the place of the meeting, in the type of persons who make up the majority of his hearers at a given time, or in some event in his own past life some point of view which will make his approach to his theme especially applicable to the situation and will bring fresh interest and new light to his platform. Study the speeches of such skilled political orators as Presidents Theodore and Franklin Roosevelt and such able businessmen as Owen D. Young for examples of this type of adaptation of subject and treatment to a particular situation.

Class Exercises

1. Which of the following topics would be suitable for a five-minute speech in your present speech class? Which would not be suitable? In each case, explain what interests of your audience would be touched by the topics you choose as appropriate for class use.

- a. Buying a New Hat.
- b. Schools and Politics.
- c. The Bible as History.
- d. Great Sports Writers of the Past.
- e. Some Modern Social Uses of Science.
- f. Prison Reform and Reformers.
- g. Washington, the Father of Our Country.
- h. What Our School Needs Most.
- i. Inter-School Football.
- j. My First Day at Work.
- k. How I Sprained My Ankle.

2. Which of the above topics which you decided were not suitable for presentation to the class would be suitable for other situations? Tell the class under what conditions and by what speakers such topics might be used. Are there any topics in the list which you feel could never be of any interest to any group under any circumstances?

Exercises to Aid in the Selection of a Topic

In the attempt to find within yourself resources upon which to draw for interesting speech material, the following questions may be of assistance:

1. Was your birthplace different from that of the majority of your hearers? If so, is it sufficiently different from your present environment to make a contrast or a comparison of the two places interesting?

2. Have you ever gone to school in a place or under circum-

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stances in which the rest of the group have not? If so, is there a chance for contrast or comparison there?

3. Have you had any experiences which have not been shared by a majority of the class—visited out-of-the-way places, seen sights of unusual interest, met interesting or important people?

4. Have you made any interesting discoveries about any of the places which are familiar to all?

5. Do you hold at present, or have you held in the past, any school or club office which gave you an opportunity to have experiences not shared by the entire group?

6. Have you chosen a profession or vocation which is not the one most commonly followed by the group?

7. Are you interested in some school, social, or ethical problem which might be puzzling other members of the group? In this case, a frank statement of the problem as you see it might provoke a discussion which would solve the difficulty.

8. Have you a hobby? Why not defend it and try to interest others in it?

9. Is there some injustice or stupidity in your environment against which you would like to protest? Maybe you can enlist the support of your classmates and conquer it.

10. Is there a subject on which you differ from a majority of the class? Defend your opinion.

Summary

A good topic is one in which the speaker himself is interested. It should lie within the comprehension and the interests of the audience. It should be appropriate to the time, the occasion, and the purpose of the gathering. It should be a topic about which the speaker already knows something and about which he can discover more. It should be capable of being adequately developed in the allotted time.

Assignment

1. Consult the newspapers for a week and list the persons whose speeches were announced or reported during that time. Tell the class who spoke, to whom, on what topic, and for what purpose.

2. Bring to class a list of not fewer than four topics upon which you would like to speak or which you would enjoy hearing some other student discuss.

Unit II—Treatment in Terms of Desired Audience Reaction

Not only the choice of topic, but also its treatment, depend on the purpose of the speech and the audience before whom the speech is delivered. For example, if your hobby is amateur photography, you might be asked to give a talk before the Photographers Club. You might also show a series of your bird pictures to the Nature Club. In the Contemporary Club, you might display and discuss a series of snapshots of life in your town or city. You will notice that in each talk you are using as illustrations pictures which you have taken. But you will also notice that your choice of pictures to be used varies with the purpose of the talk and the make-up of your audience. Your treatment of the subject will vary likewise. Among your fellow photographers, you may safely use technical terms known to all. The purpose of the speech might be to show the possibilities of a certain type of lens, or how to use light and shade to “compose” a picture. For your talk to the Nature Club, you would limit your technical terms to those which the layman could be expected to understand readily. Your purpose might be to stimulate interest in the birds of your neighborhood, or to show the value of camera technique to the bird enthusiast. Finally, in presenting a series of “shots” of

contemporary life, your purpose might be to develop the idea of the richness and variety of modern life, or an appeal for help in clearing the slum area, or a demonstration of how an unsightly backyard may be transformed into a restful retreat by judicious and inexpensive plantings.

The principle which held good with regard to your photographic illustrations holds equally for examples and instances given in words. Let us assume that you have had a slight automobile accident in which your rear fender has been dented. You might relate the story of this mishap to a business acquaintance with whom you had had an appointment, to a group of friends whom you wish to entertain, to the garage mechanic who will repair the damage for you, and to the owner of the car which rammed yours, assuming that the owner was not driving at the time. What would be the purpose of the narrative in each of these situations? What influence would this have on the details chosen, the emphasis placed on each detail, the general emotional "tone" of the story? Tell this story as if it had happened to you and as though you were telling it to each of the groups mentioned above.

Class Exercises

1. List at least three purposes which might be accomplished by talks on the following topics:

- | | |
|------------------------------|-----------------|
| a. Walking. | f. Foodstuffs. |
| b. Motion Pictures. | g. Newspapers. |
| c. Football. | h. Travel. |
| d. Buttons. | i. Leather. |
| e. Transcontinental Airways. | j. Typewriting. |

2. Choose one of the topics you have defined under Exercise 1 and develop an outline, showing how you would proceed to accomplish your objective.

3. Before what groups would speeches on the following topics be suitable?

- a. Child feeding.
- b. The amateur athletic standing of a famous tennis star.
- c. My experiences in Europe during the World War.
- d. The increase in the output of the American Canning Company for the fiscal year just elapsed.
- e. Character as a business asset.
- f. Secrets that speech tells.

4. Which of the following topics do you consider suitable for classroom discussion?

- a. Comparative religions.
- b. Ocean travel as compared with airplane service.
- c. Quaint customs of the Malaysians.
- d. How to make a lampshade.
- e. Educational trends in the past fifty years.

5. With reference to the topics in Exercise 4: (a) Can you limit or otherwise modify any of the subjects which you consider inappropriate so that they might be effective? (b) Would the composition of the class make any difference in the choice of topic? (c) Should the speaker have any special relation to his topic? (d) Should he consider the tastes and enthusiasms of his audience? Their previous knowledge of the subject?

6. What subjects would you enjoy hearing discussed in your speech class? Try to analyze your interest in them.

Assignment

Bring to class a list of three topics which might be developed in at least two ways. Try to select topics that would be of interest to your classmates.

Unit III—Introducing the Topic

Before any speaker can secure the co-operation of his audience, it is necessary for him to attract their attention and to establish a pleasant relationship with them. For this purpose, some introductory remarks are needed to precede

the development of the main theme. As has been suggested, the introduction fulfills a double function—it announces the topic on which the speaker is to hold forth, and it enlists the responsive attention of the audience.

- Too much stress cannot be laid upon the importance of these two functions of the introduction. Many people lose the interest of their hearers early in the speech by neglecting to make clear just what the topic of discussion is to be, or by announcing the subject in so uninteresting a manner that there is no desire to hear it expounded further. Sometimes the speaker will attempt to catch the audience's attention by narrating an anecdote or telling a joke. If the joke is not only funny but also appropriate to the subject and the situation, this is permissible. It relaxes the audience and predisposes them to listen. If, however, the story is known to every member of the audience, or if it has no bearing on the subject in hand, the audience may resent being misled, and may at once become prejudiced against the speaker and the point of view which he is expounding. It is well to try to introduce your topic in terms of what has gone before or in relation to the circumstances under which the speech is delivered. Many speakers begin their talks with a sentence or two suggested by the speeches which have preceded theirs or by the opening remarks of the chairman. This, when skillfully done, lends a note of spontaneity and timeliness which is excellent for establishing direct contact with the audience.

Other means for arousing interest are the rhetorical question, the challenging statement, the paradox, and the quotation or text. Referring to the topics listed on page 56, formulate an introductory paragraph which you might employ in talking to your classmates about one of them.

When you have completed your preparations for a speech, be sure to check your introduction once again for its twofold

purpose—to announce the topic and to attract the attention of your hearers.

Assignment

Analyze the introductory paragraphs of some speech by a well-known orator, showing how he accomplished his twofold objective in terms of the particular situation and the audience before him.

Review the sections in this book on introducing a speaker (pages 26–27), noting how the responsibility for launching the speech is divided between the speaker and his chairman.

Unit IV—Developing the Topic to Convince the Audience

A—General Preparation

When a suitable topic has been chosen, you must set about informing yourself upon that subject. At the time of delivering the speech, you must know more about the subject than any of your hearers, if you wish to speak with authority. The really effective speaker is possessed of a well-trained, well-informed mind. One must be able to draw for material not only upon facts which are hastily “gotten up” for the occasion, but also upon a fund of general knowledge concerning history, the arts, and literature. A good speech is a series of images. In order to evoke pictures in the minds of the listeners, it is necessary that the speaker, himself, see them first. The type of prosaic mind which resembles Wordsworth’s Peter is of little use in forceful public speech. Peter, you may remember, was the man of whom the poet said,

A primrose by the river’s brim,
A yellow primrose was to him,
And it was nothing more.

Compare that state of mind with Wordsworth’s own picture-making power as shown in “The Daffodils.” Consider

some of the undying phrases which we have all cherished. But this power to see one thing in terms of other images usually comes from a mind well stored with information which may be drawn upon for contrast and comparison. One of the most interesting speeches one of the authors ever heard was on the subject of the Russian schools, and was given by a woman who had been doing relief work in Russia ever since the fall of the Czar. She spoke well because she was so saturated with her subject as to be thoroughly at home in it. If you speak upon a subject to which you have devoted many hours of your time over a period of years, the subject is much more your own than it could possibly be if it were the result of a little desultory reading in the newspapers and the magazines.

B—Discovering and Using Reference Material

To your basic knowledge, however, it is almost always necessary to add some consultation with authorities to bring your information up to date and to authenticate your statements. A good, sound, working knowledge of the sources of reference and the methods of using reference books is, therefore, of great value to a speaker. By the use of the reference library, it is possible for the speaker to add to his own individual knowledge of the subject a vast amount of accurate and easily accessible information on the particular subject of his speech. Here are some of the commonest sources of information:

Encyclopedias
Unabridged dictionaries
Pronouncing dictionaries
Dictionaries of biography
Reader's Guide
Poetry Guide
Who's Who

Atlases
Histories of the world
Histories of literature
Special technical books
Textbooks
Newspaper articles
World Almanac

In addition to these books of reference, the following avenues of knowledge should be investigated:

- Individual research, using original documents.
- Personal visits to museums or other exhibition buildings.
- Questionnaires or interviews with living authorities.
- Study of sketches, diagrams, and models.

Assignment

A. Investigate the resources of the school library to discover which of the above means of reference are available.

B. Which of them would be useful for consultation in preparing a speech on each of the following topics?

1. The organization of a large department store.
2. Changes in women's costume since 1700.
3. Birds which winter in New York and its environs.
4. The value of vocational training in high school.
5. Making puppets for pleasure.
6. How to develop pictures.
7. Folkways of the American Indian.
8. History of the piano.
9. The Imagists.
10. The latest football rules.

C. Make a thorough investigation of one of these subjects, listing all the material available on it and the sources from which you have obtained it.

D. Read one or more speeches reported in the newspapers for the current week and list the number and kinds of references used by the speakers.

C—Preparation of Material

In preparing the material for a speech, there are many helpful methods to employ. The one outlined here has been

used with success by such famous orators as Charles Eliot, of Harvard, the Abbé Bautain, and Woodrow Wilson.

The *first* step is to set down clearly just what your topic is to be and what your purpose is. If this were done consistently, fewer speakers would wander from their subjects, and more speakers would actually accomplish the ends for which the speeches were designed.

Example: Topic—The importance of good speech to high-school students.

Purpose—To form a speakers' club in the Blank High School.

The *second* step is to jot down, in any order, all the information which you already have upon the subject. As this is just a rough beginning, form and logical sequence are of no importance.

Next, make a rough list of the general headings under which such a topic might be discussed; for example, if the topic were "The United States should adopt a progressive policy with regard to its island possessions," the first step might be to compose a list of the qualities which would come under the head of "progressive." The second thing to do would be to list from memory all the island possessions and see whether, in each case, you are familiar with the policy of the United States regarding it.

Under the general headings might come the history of each possession—including the date and occasion of acquisition and previous history—its present status, and recommendations for modification of public policy with respect to it in the future.

After you have grouped your present available information tentatively under these headings, the **THIRD** step is to read yourself into the subject. This is where the knowledge of the reference library and its treasures will be of use. The

reading should be accompanied by voluminous note-taking. Leave nothing to chance or memory, but group all the new facts under the general headings you have already agreed upon. Do this even though you change the headings afterward: putting the information under some logical heading makes it more readily available.

Assignment

Using the topic which you investigated for research possibilities in the last assignment, or another of the topics of your own choosing, make headings as suggested and proceed to "read yourself into the subject." When you consult an author, try to find out who and what he is so that you may judge how he has reached the conclusions set down in his book and with what authority he speaks. In what part of a book would such information be found? In what part of a book would you find the pages upon which would appear the particular discussion in which you would be interested?

In making notes upon a whole book, give the following information:

1. Title of book.
2. Author's name as it appears on the title page.
3. Year of publication (date taken from copyright notice).
4. Scope of the work (complete history, outline of one phase, etc.).
5. Either verbatim copy of the passages which relate to your subject or definite references to them:

Examples: Page 78, paragraph 3. Causes of the war.

Page 95, paragraph 2. Terms of the treaty.

6. General evaluation of the book ("detailed history of the Civil War").

7. Some of the most vivid or pertinent passages either copied or noted for reference as above. Frequently, an apt quotation from an authority clinches an argument.

D—Selection of Material

As soon as you have amassed all the possible information on the subject of your choice, the next step is to review the material from the point of view of the audience to which the speech is to be addressed. This will dictate the point of view of the speech, the selection of the supporting data, and the manner of presentation. In considering the audience, the following questions should be taken into consideration:

1. What is the purpose of the gathering?
2. How many people will be in the audience?
3. What interests, prejudices, and enthusiasms have they in common?
4. What previous knowledge of the subject may be assumed?
5. Which points in the argument will most naturally meet with a sympathetic response?
6. Which arguments, on the contrary, must be tactfully presented and forcefully defended against a hostile attitude on the part of the audience?

Class Exercises

1. Reread Antony's speech to the citizens of Rome, *Julius Caesar*, Act III, Scene 2, noting to which common emotions this clever orator has recourse in order to win over a hostile crowd.
2. Which of the arguments listed below would be most effective in securing co-operation with the sanitation squad?
 - a. When we do not do our part, there is more work for the squad to do.
 - b. It is the part of good citizenship to keep the school grounds clean.
 - c. It is impossible to have beauty in surroundings which are dirty.

d. According to a new system about to be installed, monitors will be stationed in various places to spy upon students. Any students who are caught breaking rules will be punished severely.

e. Every other high school has a sanitation squad. Therefore, we should have one.

f. The classrooms will be rated daily by the inspectors and a chart of room records will be kept on each floor.

3. To what emotions does each of the above arguments appeal? What do you conclude are the strongest emotions of any heterogeneous audience?

E—Organization of Material

As soon as you have exhausted the research facilities of your subject and have adapted the material to the audience, your next step is to begin the organization of the material thus collected. This must not be put off too long, for as soon as the material has been completely assembled, the serious work of assimilation must begin. If a speaker is to have real power over his speech, the material must have time to mellow, and the subject as a whole must become part of his inner being.

Begin by reading over all the notes which you have amassed. Next, consider the point of view from which you wish to present this topic. It may very well be that your reading has completely changed your opinion of the whole matter. It is important that you have a point of view, definite and well-defined, so that your speech may be more than a mere re-hash of the material which you have collected. No one reads an encyclopedic article for pleasure. Every speech should contain accurate information presented from the speaker's personal point of view.

Which speech in each of the following pairs is apt to be more interesting?

1. The Ways in Which Jazz Music Differs from Classical Music, *or* A Defense of Jazz.
2. Ice Skating, *or* Ice Skating Is an Ideal All-the-Year-Round Sport.
3. A Classical Education, *or* The Abolition of the Classics.

In each case, the inclusion of a point of view, even if it is one which is in direct opposition to your opinion, is more stimulating than a mere summary of information.

One of the most devastating criticisms ever made of a public official was the remark that his speeches all sounded as though they were pages cut from an encyclopedia. It is well, therefore, to choose the point of view from which you are to discuss your topic as early as possible after your research has supplied you with sufficient data on which to base a critical judgment.

Having defined the point of view, it may be necessary to recast your general headings and to modify your first statement of the case. Having made those two adjustments, the next step in the preparation is to make a detailed outline or plan. The more detailed this skeleton of the speech is, and the more thought is put into it, the better the ultimate composition of the speech will be. At this point, some people like to write out the speech. There is no objection to this, if the written composition is not learned by heart and if the making of the plan precedes the writing of the essay.

As has been said above, the best and most effective speech is the one which arouses in the minds of the audience a succession of images. Almost all of our thinking is done in images, so the speaker who wishes his audience to think with him should supply his listeners with the raw material of thought, consisting of clear and vivid mental pictures. For this reason, it is better to take a limited topic and develop it thoroughly than to attempt to cover so

much ground that only the high spots are reached. For example, if you wished to familiarize yourself with a certain district so that you would know what flowers and mosses grew there, an airplane trip would do you little good. True, you might take a preliminary survey of the whole terrain to determine the general contour of the land and the outstanding physical features. After that, however, a trip on foot with minute examination of the growth in the various types of soil would yield more in interest and in actual acquisition of knowledge. In like manner, if you wish to start your speech by giving a "bird's eye" view of the whole subject, well and good. After that, define the particular phase of the subject which you plan to develop and build up your pictures through specific detail and concrete example.

The specific example is always more vivid than the general remark. You give your audience a much greater sense of reality when you say, *One hundred and fifty-four thousand men are out of work*, than when you say, *Many people are unemployed*. One case history of a family in want is more effective than a thousand pious generalizations. *Maple* tells more than *tree*; *shining with rain* gives a clearer image than merely *wet*; and *respectable people with umbrellas* is more interesting than *people*. Try to leave with your audience at least one picture for every important idea.

Class Exercise

Read carefully a well-known speech and list the number and kinds of images which are used to make the speech vivid to the audience. Read aloud to the class some of the telling phrases which you particularly admire. Try rephrasing these to show by contrast how effective the originals are.

Assignment

Make a detailed plan, preferably in complete sentence form, of the speech upon which you have been working. Place the topic

at the head of your paper, in as concrete and carefully worded form as possible. Under the topic, state your purpose. If you have not already chosen a topic, review the subjects listed below, listen to the discussions of your family and friends, read such reviews of current events as appear in the Sunday newspapers, and note the headings under which news is listed in the papers. In each case, try to give the topic some personal application.

Suggested Topics for Speeches

Personal Experiences

Learning to ride a bicycle.	My first day at school.
Building a radio <i>or</i> a model airplane.	My lucky decision.
Winning a prize.	The most interesting class.
A summer on a ranch, a farm, <i>or</i> a boat.	The most valuable subject.
My club, <i>or</i> The club of which I am an officer.	

Science in Modern Life

Inventions which have changed the face of the world.
 Inventions which save lives.
 Inventions which displace manpower.
 Technology and unemployment.
 Three inventions which have added to my comfort.
 The changing world of science.
 History of the world in rocks.
 The war against disease.
 Microbe hunters and other heroes.
 The mighty electron.
 Splitting the atom.
 Dominant and recessive characteristics.
 Luther Burbank and his flower garden.
 The work of the Weather Bureau.
 Wonders of modern science.
 How the phonograph, radio, television, X-ray, *or* electric eye works.

Jobs

My first day at work.
 Looking for a job.

Vocations for women.
Women in industry today.
Successful women in executive positions.
Vocations for high-school graduates.
What the world of business requires.
Blazing new paths in industry.
Strange and unusual jobs.
Making a job of homemaking.
Men in the home.
Should boys know how to cook?
Experiences as a farmer.

Adventures

My first flight.
Fishing for tuna.
A night in a haunted house.
My most exciting experience.
The day I ran away.
Our gang.
Bird trips.
Our trip to Washington (or some other city).
My adventures in books.
Lost in the woods at twilight.
The most frightening experience I ever had.
The best time I have ever had.
The pleasantest trip I ever took.
The big flood.
Our house caught fire.
The day of the big wind.

Our School

The course I am taking.
The course in English, history, *etc.*
The make-up of the student body.
The colleges represented by the faculty.
A history of the school.
Some prominent alumni of our school.
Our school and the community.
Some weak spots in our school system.

How to get the most out of a high-school education.
 Confessions of a reformed bluffer.
 After high school, what next?
 Some students whose attitude does not help the school.
 The most valuable member of the student body of this school.
 Pests in high school.
 Needed reforms in the cafeteria.
 Needed reforms in the gymnasium.
 Everyone should support the school teams, paper, magazine,
or plays.
 The greatest weaknesses in the school paper, magazine, plays,
or teams.
 If I had my high-school years to live again.

Our Country

What is a "Good American"?
 Contributions to our present life or thought by some great
 living American.
 Contributions to American life and thought by great Ameri-
 cans of the past.
 America and world peace.
 America and world trade.
 America in the family of nations.
 America, the good neighbor.
 Types of undesirable citizens.
 Qualities of good citizenship.

Making the World a Better Place in Which to Live

Prison reform and reformers.
 Improving the appearance of our town.
 Community chest drives.
 Social security.
 Job insurance.
 Old-age pensions.
 Slum clearance.
 Honor systems in high schools.
 Keeping our parks clean.
 Modern public parks.
 The garden club.

Cancer *or* tuberculosis drives.
The visiting nurse.
Public health work.
What is civilization?
What is the real essence of culture?
Are we better off than our grandfathers were?
Outlawing war.
Growth of the highways.
Improved communications—a blessing or a curse?
Is political integrity in modern life different from personal morality?
Can business be honest and prosperous?
Use and abuse of the radio.
Lynch law in America.
The cost of strikes.
Election methods and results.
The ideal of tolerance.
Race prejudice.
Propaganda in modern life.
Religion in modern life.

Sports and Play

The latest World Series.
Heroes of the gridiron.
Home-run records.
America at the Olympics.
The greatest horse of his day.
The Davis Cup matches.
The champion.
Professional versus amateur sports.
The Horse Show.
Skating for fun.
The best all-round game.
Breaking a hundred.
My stamp collection.

Unrest and Conflict

Is honesty a lost virtue?
The tendency to cheat in examinations.

When Father was a boy.
 Mother knows best.
 Modern manners.
 Being collegiate.
 Modes of dress for high-school students.
 Make-up.
 The important question of spending money.
 The young modern in all ages.
 The revolt of youth—a historical study.
 Labor and capital.
 Shall government arbitrate?
 The individual and the State.
 Conscience and the law.
 Evading the law.
 Modern racketeers and “racket-busters.”
 “To thine own self be true.”

Stars to Aim At

Applying the Golden Rule.
 Being a real “Scout.”
 The ideals of “Arista.”
 The good citizen.
 Making the best of one’s self.
 Real service.
 The ideal man (woman).
 The most valuable American today.
 The greatest patriot.
 The earmarks of true greatness.

Unit V—Preparation for Effective Delivery

When you have completed the making of a detailed plan which will give in outline form the speech which you have prepared, the next problem is to deliver it so effectively that the audience understands each of the points made and is won to agree with your point of view. How is this to be done?

Perhaps the most important part of effective delivery technique lies in the voice and speech of the speaker. If his voice is inaudible or weak, so that the audience has difficulty in hearing what he has to say, though he talk with the tongues of angels, he will be ineffective, for none will hear him. If, in order to make his voice carry, the speaker must raise his pitch, the audience will soon tire of his squeaking and try to shut out the unpleasant sound by refusing to pay attention. If the speaker roars, if he uses the pompous, indirect, oratorical tone, his audience will lose contact with him, and he will not be effective. The voice of the speaker may, on the other hand, be a potent force in persuading an audience to hear his message. The orator who has been born with a clear, round, resonant voice, or who has acquired one through training, has perhaps the most valuable aid in attracting and holding the attention of his hearers. The radio is a fine place to test this out. Turn on your radio and twirl the dial around. You will hear a variety of voices and a great range of voice quality. At some stations, you instinctively stop to listen because the voice of the speaker sounds vital and interesting. You may go on, if the subject is not one which you care to hear discussed, but at least your impulse was to find out what the speaker had to say. At other stations, you hurry on because the voice of the unseen speaker repels you, regardless of the excellence of his subject.

If you hope, then, to speak effectively, look to your voice and your speech. It might be well for you to study the work on "To Be Heard" and "To Be Understood" while you are preparing your plan. However, this work of developing a good instrument should be carried on over a period of time; it should never be merely an intensive coaching to enable you to speak aloud just once and without regard for your regular speech habits.

While you are giving your voice and speech habits a thor-

ough training to make sure that they are in the best possible condition, you should be allowing the plan of your speech to "mellow" within your mind. You should review the plan constantly; you should allow it to revolve in both your conscious and your unconscious mind. You should make a practice of revising the wording of the original plan until it seems to be as exact and as arresting a statement of your meaning as it is possible to obtain.

This period of "incubation," as it is called, is of the utmost importance. It should be followed by a period of oral rehearsal, preferably before a sympathetic audience. One's family often co-operates at this point. If it is impossible for you to conscript an audience, shut yourself up in your own room and talk to your image in the glass. There is no substitute for this oral rehearsal. The sound of the words as you utter them must be tried out. You may have to recast the most important statements several times until you hit upon the most effective phrasing. At this point in your preparation, you will begin to discover the distinct difference between the spoken and the written style. The long, involved, obscure sentences which are permissible in essay writing must be abandoned for the shorter, more direct, and simpler forms of the conversational, spoken style.

Another important difference between the spoken and written style is the need, in speaking, for greater clarity of expression and for almost constant summarization. Repetition of the points already covered is necessary to keep the progress of the argument clear in the minds of the audience. A gifted speaker once offered this as an explanation of his success: he said, "I tell them what I am going to tell them; then I tell them; then I tell them that I have told them." Although this is, of course, an exaggeration, it must constantly be borne in mind that while a reader may reread a difficult or obscure passage and so discover for himself the

thought of the author, unless the speaker makes his point clear at the moment of speaking, his point is lost forever. When one point in an argument is confused, sometimes the whole trend of the speech is irrevocably lost. Transitional phrases must be used with care, the main points in the argument must be reiterated, and the progress of the thought must be summarized repeatedly. All of these factors involved in effective delivery must be perfected in the oral rehearsal period.

Another important function of the oral rehearsal is the timing of the speech. A preacher who delivers a sermon of a given length every week over a period of years acquires a time sense. A radio speaker whose talks are all automatically timed to a quarter hour or a half hour comes to know pretty well just how much can be said in that stated time. However, the amateur speaker has not yet acquired that feeling for the passage of time. If he is to suffer the embarrassment of having to stop before he has given all the arguments which he has prepared, or if the passage of time causes him to omit the development of some of his most telling points, then both the symmetry and the power of his talk will be curtailed. The only way in which the inexperienced speaker can be sure that he will have time to say his speech as he has planned it is to try it out aloud at the rate of speed at which he hopes to deliver it, and time himself. Therefore, the rehearsal of a proposed speech aloud, either with or without an audience, is an indispensable part of the preparation for public speaking.

So far, nothing has been said about memorizing the speech. By this time, however, it must be plain that if one hopes to have the material remain elastic enough to be adaptable to the type of self-correction and modification which have been suggested here, it would be unwise and unnecessary to memorize the whole speech. Not only is this a wasteful and

inefficient way of making one's self acquainted with the material of the speech, but it also militates against the directness and spontaneity of utterance which are prime factors in effective speaking. Only a very accomplished actor can say memorized lines as though he were thinking those thoughts at the moment of uttering them. Most memorization is obvious to the audience, and at once destroys the feeling of direct communication. Memorize the order of your ideas, if you wish. Say the speech aloud a sufficient number of times so that you are thoroughly familiar with the sound of each argument and with the relation of each point to the one which precedes and the one which follows it. Do not, however, waste your time in committing to memory the exact words in which you first thought out the ideas contained in your talk. Perhaps the greatest disadvantage is that, if you memorize the words rather than the order of the ideas, you will be totally at a loss to pick up your thought if you should be so unfortunate as to forget a word under the stress of the excitement of facing an audience. We have all suffered with the speaker who has an attack of stage fright, misses his word, and is unable to recapture the thread of his argument. If you have your plan well in mind, you will be able to resume the argument, even though a part of the speech which you had intended to give slips away from you.

Practice the speech aloud no fewer than four times. This is a minimum. As many rehearsals as possible should be had, unless one feels the tendency to "go stale," which should be avoided at all risks. However, in the busy life of the high-school student, one is seldom allowed sufficient time to grow stale on a single task.

Unit VI—Final Preparation for the Speech

The last step before delivering a speech is the preparation of the final set of brief notes which you will take with you to the platform. They should be condensed sufficiently so that they will fit on a small library card. They should not be used unless absolutely necessary. However, they may also contain statistics or other material which you wish to quote exactly. In this case, the notes may be read from the card.

Assignment

Bring to class (1) a statement of the number of oral rehearsals which you have had; (2) a library card containing the final notes for platform use.

Delivering the Speech

On the day when the speech is to be delivered, try to avoid overfatigue, as that makes quick thinking difficult. As you wait your turn, review in your mind both the purpose which you wish to achieve and the main outline of your speech. Do not be frightened because the excitement of the coming speech is making your heart beat fast and your breath come quickly. This very tension, if you master it, will give a vitality and an energy to your utterance which will lend it interest. Take a few quiet, slow, controlled breaths, and keep your mind on what you are planning to say. Frequent practice in the oral delivery of speeches lessens this nervousness, just as one gains confidence in diving through repeated attempts.

When you rise to begin the speech, pause for a second to give the audience a chance to focus its attention upon the message which you bring them. Then begin quietly, making sure that everyone can hear. If for any reason this

gives you difficulty, you should look over the work given on "To Be Heard" and "To Be Understood." Talk to the persons who are farthest away from you and note their reaction to make sure that they are grasping your meaning. Then concentrate on making them understand the problem which you present and agree with your solution of it.

Assignment

Deliver in class a four-minute speech on the subject which you have previously chosen.

Unit VII—Some Specific Problems in Public Address

Speaking to Instruct

Although in every speech, as has been previously said, care must be taken to interest the audience, and, in convincing or persuading them, the speaker frequently must explain or instruct, in some speeches it is the main purpose of the speech to make clear or to teach. The test of success in this type of speech is the ability of the audience to follow the directions given, to perform the actions called for, and to assimilate the information given them. The two commonest types of instructional speech are the REPORT and the LECTURE.

A—The Report.

Frequently, in classroom and club, reports are called for. What are the problems to be solved in the following situations?

A. The class wishes to send a gift to a sick member. They have collected two dollars and sixty-five cents. You are the chairman of the gift committee. Choose a gift and prepare

a report telling the class what the committee has chosen and the reasons which governed the choice of this particular article.

B. You are sent as a delegate to an interschool meeting on athletics or dramatics, or an interschool dance. Report to the members of your student council the results of the meeting.

C. Your class is compiling an anthology of favorite short stories. Submit your entry and justify your choice. Do you think that a detailed outline of the plot would be helpful? Can you think of any other way to arouse interest and enthusiasm for your choice? Sometimes the use of a simple outline for such reports is convenient. Here is one you might try:

1. Full title and author's name as given on the title page.
2. General type of story, such as: story of adventure in the South Seas, story of life in a New England village, story of a boy and a dog, and so forth.
3. The chief quality of the story: it is very moving, it is exciting, it gives you a vivid picture of life under these conditions; etc.
4. Why you liked it.

B—The Lecture.

Another type of public speaking frequently used by high-school students is the lecture. You are asked to report to your nature study club or your biology class the findings on your last field trip, or after a vacation period you are asked to describe the most unusual, the pleasantest, the most important, or the most disappointing episode you recall. In planning a talk of this kind, what measures should be taken to

insure interesting your audience? To what audience interests can you make an appeal?

1. Would pictures help? When would you show them?
2. Do you plan to show a map, either drawn by you or printed?
3. Have you a souvenir of the occasion that you can exhibit?
4. How long should such a talk be?
5. What should be omitted?
6. What makes so many talks of this character boring? How can this be avoided?

Assignment

Prepare to deliver one of the following talks to your speech class:

1. Walking through the park in winter.
2. Birds seen in a day's stay in the woods.
3. A visit to the Chrysler Building (or some other large structure).
4. Hiking with my scout troop.
5. An average day at camp.
6. How to perform a certain experiment in chemistry, physics, or biology.
7. How buttons (or another manufactured product) are made.
8. A visit to an iron foundry (or any manufacturing plant).
9. A visit to the Statue of Liberty (or any other spot of national interest).
10. An interesting sight.
11. Seeing life through a camera lens.
12. Our city hospitals (or banks, churches, or other buildings).
13. Making a success of high school.

14. The secret of happiness.
15. The airplane in modern commerce.
16. How a modern invention has affected my life.

Speaking to Amuse the Audience

Speakers at purely social functions should never forget that their chief purpose is to entertain their hearers. They should not, therefore, allow themselves to talk too long, too seriously, or upon too solemn a subject. This does not mean, however, that the speech of entertainment should be totally bereft of ideas. Far from it. A string of unrelated anecdotes strung together on a meretricious thread of "that reminds me's" is the dullest and most flagrant waste of an audience's time. It is much better to choose a theme or an idea and then develop it lightly and brightly for a brief time, amusing your audience and at the same time leaving them with something to think about afterwards.

High-school students find an opportunity for this kind of speaking in the Class Day programs which usually form a part of the commencement exercises. Class banquets, social club meetings, "baby" parties, and similar informal gatherings also furnish appropriate settings for this type of oratory. In adult life, the after-dinner speech is the most usual occasion for this form of public address.

Assignment

Assume that you are to be the chief speaker at one of the following functions and prepare to deliver a speech which will incorporate all that you have learned so far about choosing and developing your topic in terms of audience interest and suitability to the time and place:

1. Class Night exercises.
2. An April Fool's Day party.

3. A Consolation party for the losing football team.
4. A Senior-Faculty party.
5. A Favorite Prof tea.
6. A *bon voyage* party for a friend sailing to Europe.
7. Presentation of a gift to a retiring president of a club.
8. Inauguration party for the officers of the Student Organization.

Speaking to Convince

In a speech of this kind, one must assume that the audience is either ignorant of the truth of the subject under discussion or has been misinformed. It is necessary to overcome latent or overt hostility and to open the minds of the hearers to the sound and cogent arguments which you wish to advance in behalf of your point of view.

What means will you use to secure a friendly and open-minded hearing? First, it is wise to analyze the probable point of view held by the average listener. How did he arrive at this conclusion? What does he not know that would cause him to change his mind? What is erroneous in his arguments or in his conclusions? How can you make this clear to him? Upon what points do all agree? What, exactly, are the points of difference? What are your reasons for believing as you do upon these points? Which of these reasons have had the most weight with you? Which of these reasons will weigh most heavily with your hearers because of their interests and previous knowledge? To what interests of your hearers can you appeal in support of your point of view?

Sometimes a frank statement of differences clears the air. Sometimes a summary of the points of agreement and a careful statement of the issues upon which you hope to effect agreement will give the audience a more receptive attitude.

Sometimes an appeal to the audience's love of fair play, a reference to their known reputation for good sportsmanship, or a demonstration of the importance of an agreement of all concerned so that effective action may be taken, can be made with good effect. The first problem, without a doubt, is to win the confidence and interest of the audience, and a willingness on their part to suspend judgment until you have had your say.

Having secured the audience's unbiased attention, the next and most important step is to present your arguments so clearly and so persuasively that your hearers will understand exactly the points you are making, their application to the situation being discussed, and the application of your arguments in terms of the final decision. Careful marshalling of indisputable facts, an imposing array of evidence, accurate statement, the absence of emotional display in dealing with facts, the evidence of your complete grasp of the subject, complete sincerity on your part, and conviction of the justice of your cause are your best tools for success in this type of speech.

Assignment

Choose some topic of general or school interest upon which you differ from the majority of your classmates. Prepare a five-minute speech in which you present your point of view with the object of having them change their opinions. It might be interesting to take a vote of the class before and after each speech to see how many speakers succeed in convincing the hostile audience.

Speaking to Persuade

This type of oratory is, perhaps, the most common of all. Most speakers hope to persuade their hearers to do, to think, to be, or to act in sympathy with the speaker's wishes. Sometimes the audience is ready to be persuaded but has never been stirred to overt action; sometimes the audience is

ignorant of the fundamental issues at stake or does not realize that the subject has implications for them; sometimes the audience has already determined on thought or actions opposite to those desired by the speaker. In each case, the speaker must interest his audience, make clear his point of view, convince the minds of the audience, make his suggestions for action seem desirable, and finally, stir the audience to action. A review of the previous discussion in this chapter (pages 50-76) will reveal how this is done.

Assignment

Choose a topic about which you feel strongly. It may be an injustice or lack in school life about which you feel that your classmates should do something at once. It may be a political, an economic, or an ethical situation concerning which you wish to rouse them to action. Determine not only the topic about which you wish to talk, but also the reasons why nothing has yet been done about the matter and EXACTLY WHAT ACTION YOU WISH TO ADVOCATE.

Formulate your topic in terms of action:

"Cheating in examinations must stop."

"The swimming pool should be open every afternoon to all students."

"The practice of giving all written reports for Monday should be changed."

"The baseball team should be supported."

"Rehearsals for the class play should be held during school hours."

"Lynching should be abolished in the United States."

"Child labor should be curtailed everywhere."

"The United States should open her doors to all refugees from civil or religious oppression."

Problem VI

GROUP DISCUSSION

IN MODERN life, man lives and acts very often as part of a group. In business and in pleasure, much of his happiness and success depend upon his ability to act harmoniously as part of a group. The extent of his power may often be measured by his ability to sway his fellows by means of his persuasive speech. In democratic countries today one of the safeguards of freedom is the prerogative of the citizens to speak freely, to discuss without reservation, and to come to common ways of action as a result of such discussion. As a matter of fact, this discussion method is not only the PRIVILEGE of citizens of a republic, it is one of their most potent and NECESSARY TOOLS. Dictators point to the fact that action in democracies is apt to be slow and fumbling because majority consent must be obtained before action can take place. It is true that QUICK action is more likely to follow where authority is undisputed. However, FREEDOM of thought and action is worth waiting and working for. Vital in the functioning of democracy in the modern world are the techniques of effective group discussion. We must learn to listen to others who differ with us, try to find the truth by pooling our information, and succeed in plotting a unified course of action which embodies the best thought of the group. So important is this skill considered by educators at the present time that the Federal Bureau of

Education at Washington is sponsoring the formation and conduct of discussion groups all over the country. In business and in national and international conflicts, the group discussion and the conference method are coming to be accepted more and more as the civilized, modern techniques for settling differences and achieving group harmony. Skill in this field of group discussion, then, will bear rich fruit throughout your whole life.

What are the advantages of "talking things over"? What kinds of topics may be profitably discussed in this way?

The conference method of arriving at the truth of any situation has been used frequently and effectively by our Presidents. They have tested its efficacy in long years of business life and have proven it to be an excellent governmental procedure. If this method of discovering the whole truth about a subject is to be effective, however, certain precautionary measures are necessary.

1. The subject must be a debatable one. That is to say, it must be a question of opinion, not of fact. There can be no discussion about the sum of two and two. As soon as all the facts are known about it, the answer, four, is an inevitable conclusion. This is a question of fact. On the other hand, it might be possible for two people to agree about all the facts in a discussion of the advisability of extending the school day and abolishing homework, and yet come to diametrically opposed conclusions. The first step, then, for a profitable discussion is to choose an appropriate and valuable subject.

2. Every member of the group must know something about the subject, or else he will not be able to contribute anything of value to the discussion.

3. The leader of the discussion must be alert to keep the speakers on the subject, to prevent some of the speakers from monopolizing the entire discussion, and to summarize

from time to time so that everyone realizes what points have been touched upon. The leader, after such a summary, might suggest the next point to be discussed, and in this way he may direct the discussion.

Class Exercises

Imagine that you are elected to lead the class discussion on the question, "Should the Senior Dance be informal, held in the afternoon in the school gymnasium, or should it be a formal evening dance held at a hotel?"

1. Into what major topics should the discussion be divided?
2. In what order should these topics be discussed?
3. What initial agreements as to meaning of terms will make the discussion clearer?

A good device for summarizing in a discussion of this kind is to write on the board from time to time those decisions with which the entire group is in accord. At the end of the discussion, there may be a definite decision by popular vote of the group, or there may be no formal action. Unlike debate, where the object of each team is a score of more points than its opponents, no one wins an informal discussion. If it is well conducted, however, everybody gains a clearer insight into the problem as a whole. Tolerance and the ability to base conclusions on evidence rather than on prejudice are the great gains of the discussion method. It is the most civilized method of arriving at judgments.

Assignment

A. Select one of the following topics, appoint a leader, and prepare a class discussion:

1. Should there be interclass athletics in high schools?
2. The high-school curriculum should contain vocational subjects.
3. There should be student government in this high school.
4. We are more civilized than our grandparents were.

5. Should wealthy women seek gainful employment?
6. Coeducation in the high school.
7. There should be a longer school day and no homework in high schools.
8. The state should have the right to conscript brains as it conscripts soldiers, and every talent should be used for the benefit of the community.
9. The technical skills are of greater service to the state than are the professions.

B. One of the important factors in a stimulating and valuable group discussion is the wise choice of topic. Which of the topics listed below are suitable for your speech class or discussion club? Can you tell why the other topics are unsuitable?

1. Capital punishment.
2. Women in industry.
3. The younger generation.
4. The athletic association should be self-supporting.
5. There should be one long play, given by the senior class, each term.
6. Student government.
7. Scholarship should be the only consideration in electing members to the Honor Society.
8. Fraternities in high school.
9. The number of courses for a high-school diploma should be greatly reduced.
10. There should be no foreign language requirement for a high-school diploma.
11. Every boy and girl should be taught a trade.
12. The value of a college education to the boy or girl who enters business.
13. High-school students should be allowed to smoke at school parties if they choose.
14. War should be abolished.

15. The tendency of modern governments is away from democracy.

16. All the water power should be the property of the citizens of the State through which the water flows.

17. There should be a national child labor law.

18. There should be a definite limit to the number of offices any student may hold at one time.

19. No woman should ever be president.

20. Football is a better preparation for life than speech class.

21. The study of the history of the past is a waste of time.

22. There should be a ten-year holiday for science to allow our civilization to adjust itself to the new conditions brought about by modern inventions.

23. Airships are safer than dirigibles.

24. The radio has done more for civilization than any other modern invention.

25. The widespread use of poison gas for warfare would end wars more quickly than would peace treaties.

(a) How many of the above topics would be improved by being limited? (b) What limitations would you suggest in each case? (c) Which topics are unsuitable because they are undebatable? (d) What makes a question undebatable? (e) What is the difference between a question of fact and a question of opinion? (f) How are questions of fact settled? (g) How do we attempt to settle questions of opinion? (h) How many correct solutions may there be in matters of fact? How many in matters of opinion? (i) What are the characteristics of an intelligent opinion upon controversial matters? (j) How does this differ from prejudice? From faith?

C. From the topics listed above select one, and, under the leadership of one of your number, hold a group discussion upon it. Try to profit by the weaknesses of the first discussion.

*Unit I—Classroom Discussion***The Recitation**

Perhaps the most common form of public speaking to be found in a high school is the recitation. At best, this is an informal group discussion having as its aim the interchange of ideas for the enlightenment of all. Discuss the following questions:

1. What are the qualities of a good recitation?
2. How many people should be included in the hearing group?
3. What should be the relation of the answer to the question?
4. How can you tell that you are making your point clear to all the class?
5. If there has been a discussion, what steps are you taking to adapt your remarks to the audience?
6. Is your recitation upon the phases of the subject now under discussion?
7. Are you taking your just share in the discussion, or are you:
 - (a) Talking too much?
 - (b) Not taking an active enough part?

The answers to these questions should furnish you with a method of evaluating the recitation and your own part in it. Notice in your next discussion period into which of these pitfalls your group is apt to descend. Try, consciously, in all your recitation periods to use the techniques of group discussion to improve your recitation skill.

Unit II—The Symposium

When an important subject dealing with many complex factors and affecting many different kinds of people must be decided upon by group action, it is good policy to have an open discussion led by leaders in the field to be discussed or by representatives of opposing groups. For example, in a discussion upon a constitutional amendment dealing with the subject of slum clearance, the public should be made aware of the problems which are involved, the need for the work, the cost, the best means for attacking the problem, the legal issues involved, and the reasons for and against immediate public action. It might be wise, therefore, for some public-spirited group such as the Citizens' Non-Partisan League to hold an open meeting to which all are invited. The speakers might include representatives of a special housing survey committee appointed by the governor, a representative of the real estate men in the State, a judge who was especially conversant with the laws involved, a member of the taxpayers' society from the proposed area, and an expert on housing problems. These experts would each be called on to discuss the matter from his own point of view. When this formal part of the program was concluded, the floor would be thrown open for discussion. Any person might ask any pertinent question, challenge any statement made by any of the speakers, ask for further information on any subject, or present further arguments from his own experience or reading.

The leader of such a meeting must use great skill in directing the discussion to keep it from traveling too far afield on the one hand and from preventing a free and full discussion of pertinent material and opposing viewpoints on the other. A running summary of the points at issue and the facts

which are established and accepted by all might be written on a blackboard or read aloud from time to time by the leader. Finally, the summary of the whole discussion might be given from the floor or by one or more of the original speakers. This summary should not be omitted. If one person does not cover the conclusions adequately or distorts any phase of the subject, further additions might be made by the chairman, the speakers, or members of the audience. Too frequently, group discussions or symposia tend to be inconclusive and desultory at the end for want of an impartial, complete, and comprehensive summary. At the conclusion of the symposium, the leader or chairman should thank the speakers and the members of the audience who participated.

Assignment

A. From current newspapers and magazines discover how many and what types of conflict are being decided by group conference and discussion. Report on one of these, telling what the point at issue is, who called the group together, who are represented and by whom, and what progress has been made.

B. Prepare with the members of your class a discussion on some topic of school or civic interest. Choose some members to present special points of view, one or more discussion leaders, and let the other members of the audience be prepared to ask questions, make comments, and contribute to the discussion from the floor. At a subsequent meeting of the class, discuss frankly the success of this attempt, analyze difficulties, and make up a list of cautions to be observed in future discussions.

C. Listen, regularly, to the *Town Hall of the Air* and other symposia on the radio. Report your evaluation of topics, treatment, the skill of the leader, and the contribution of each speaker to the subject as a whole.

Unit III—The Club Meeting

One of the commonest places for the use of group discussion techniques and skills is the club meeting. Of course, much of the form of conducting club meetings has been codified and is much more formal than that of the average casual discussion group. The PRINCIPLES of successful club discussion differ in no way, however, from those found useful in the recitation and the symposium.

Although parliamentary procedure is too involved a subject to be treated exhaustively in a general volume of this kind, an elementary knowledge of the commonest usage is of practical value to every club member. The following exercises should be sufficient to carry the average meeting to a successful conclusion. For fine distinctions and extraordinary conditions, however, you are referred to one of the books mentioned at the end of the chapter.

A—Order of Business

The regular order of business in a club meeting is as follows:

1. The president or chairman calls the meeting to order.
2. The chairman calls for the roll call or the reading of the minutes of the preceding meeting by the secretary.
3. The chairman calls for additions, changes, or acceptance of the minutes.
4. If there are no emendations, a motion is made, seconded, and carried that the minutes be accepted. The chairman announces the acceptance of the minutes.
5. The chairman calls for the treasurer's report. It is read and either amended or accepted as read in the same manner as the secretary's report.

6. The chairman calls for other committee reports, such as membership and other standing (permanent) committees.

7. The chairman of each committee reports for his group, and each report is accepted either by the chairman or by motion from the floor.

8. The chairman calls for any old or unfinished business. If none remains, the chairman is ready to consider new business. This may be a speaker introduced by the chair, a series of motions introduced by the members, or the discussion of a club project.

9. When the business for the day has been completed, the chairman may entertain a motion to adjourn. If the motion is carried, the meeting may be dismissed by the chairman.

B—Duties of the Chairman

1. *To open meetings.*—The formal manner of opening a club meeting is as follows: "As President of the Speakers' Club of the Woodrow Wilson High School, I call this meeting to order."

2. *To preside at meetings.*—In this capacity, the chairman calls for reports of the secretary and the treasurer. The usual formula is, "The Secretary will please read the minutes of the last meeting." The chairman always addresses the secretary as "Mr. Secretary" or "Madam Secretary." If the chairman is a girl or a woman, she is addressed as "Madam Chairman," never as the "Chairlady."

3. *To call for committee reports.*—The usual formula is, "We shall now hear from the Membership Committee. Mr. Sawyer (chairman of the committee), will you report on the work of your committee?" At the end of the report, the chairman says, "You have heard the report of the Membership Committee. What is your pleasure regarding it?" Then a motion to accept or to discuss the report is made

by a member from the floor. The chairman may wish to add a word of thanks to the committee for its work, if the task has been a particularly difficult one or if the committee has rendered conspicuous service.

4. *To recognize speakers from the floor.*—This is one of the chairman's most important prerogatives, as no member may speak without having been recognized by the chairman. In recognizing a speaker, the chairman ordinarily says the person's name. If the meeting is one of delegates from various organizations or localities, the chairman may say, "The member from Central High School" or "The representative from Iowa."

5. *To call for a motion, to ask whether it is seconded, to call for discussion of the motion, to put the motion to the meeting, and to announce the result of the vote.*

6. *To appoint members of committees.*—This differs according to the constitutions of individual clubs.

C—Duties and Privileges of Club Members

1. To introduce motions.
2. To second motions.
3. To suggest amendments for motions under discussion.
4. To discuss motions.
5. To vote upon motions.

The usual form for the presentation of a motion is, "Mr. Chairman, I move," or (more formally), "I move you that . . ."

The formula for seconding a motion is, "I second the motion that . . ." In seconding a motion, always repeat it in the words of the original. Once a motion has been made and seconded, no other business can come before the meeting until that motion has been disposed of.

After a motion has been made and seconded, discussion

is called for by the chair. When the discussion has ended, someone calls for the motion. If a member wishes to end a discussion which he considers unnecessary, he may call for the question. The usual form is either, informally, "Question," or, more formally, "Mr. Chairman, I move the question."

When the discussion has been ended and the vote is to be taken, the chairman usually announces how the members are to signify their choice. He says, "It has been regularly moved and seconded that—(repeating the motion in the exact words of its maker); those in favor signify by raising the right hand." The vote may also be taken by saying *aye*, or by standing. Sometimes when there is an important measure to be voted upon, there may be a roll-call vote or a secret ballot in writing.

As soon as the result of the voting is known, it is announced by the chairman: "There are thirty-two votes in favor of the motion and three opposed. The motion is carried and (repeating the motion for the last time)." If the majority of the voters oppose the motion so that it is lost, the chairman so announces, but does not repeat the motion.

There is one other possible action. If for any reason a member feels that the motion should not be voted upon until a later date, he may introduce a motion to table the one then under discussion. If that motion is carried, the original motion is "laid on the table" and is resumed at another meeting. If, however, the "motion to table the motion" is lost, the voting on the original motion proceeds.

If at any time a member wishes to ask for information on a subject connected with the motion under discussion, he says, "Mr. Chairman, I rise to a point of information." This question must then be answered before the discussion may be resumed.

A member who feels that the business in hand is not

being conducted according to parliamentary order may raise the question by saying, "A point of order, Mr. Chairman." This member must then be satisfied before the discussion may be resumed.

The chairman usually announces that he is willing to entertain a motion for adjournment. Sometimes at an informal meeting the chairman says, "If there is no further business before the meeting, we stand adjourned."

Summary

The purpose of having set rules for procedure during club meetings is, first, to insure every member's right to be heard and to record his will with regard to club activities; and second, to expedite the performance of club activities.

The chairman is responsible for seeing that the business of the meeting is carried on efficiently and in order. He should exercise his power for the benefit of the club at large and not for his own or his friends' exclusive pleasure. He should, so far as possible, maintain a neutral attitude during discussion. If he wishes to express an opinion, he turns over his office, temporarily, to the vice chairman and speaks from the floor. The chairman votes only in case of a tie.

The members carry on the business of the club by means of motions, each of which is open to discussion. When a member wishes to speak, he asks the chair to recognize him and addresses all his remarks to the chairman. He takes care, of course, that every member can hear and understand easily. (If this is difficult for you, study the work under the units "To Be Heard" and "To Be Understood.")

D—The Secretary's Report

The Secretary's Report should include the following information:

1. When, where, and by whom the meeting is opened.
2. The total attendance, with a list of either the absentees or the members present, unless the size of the club prohibits an oral report. Sometimes this information is obtained by having the secretary call the roll.
3. An accurate, chronological account of the proceedings of the meeting. This should include all motions made, by whom made, by whom seconded, and whether they were won, lost, or placed on the table for future discussion. An effort should be made to reproduce the wording of the motion exactly, as the minutes constitute the official record and, in case of later disagreement, they are considered the final authority.

Where a lengthy discussion takes place, so that the secretary cannot include a verbatim report of each speaker's words, it is necessary to summarize carefully so that the speaker's intention is not distorted. Of course, the minutes should contain no hint of the secretary's personal feeling about the matters under discussion, but should be an unbiased account of exactly what happened.

In concluding his report, the secretary uses the formula, "Respectfully submitted, John Jones, Secretary."

E—The Treasurer's Report

The Treasurer's Report should be very formal and should contain the following information:

1. The balance on hand when the last report was submitted to the club.

2. Moneys collected since then with both the amounts and the sources given in detail. For example:

Collected:

In dues.....	\$ 27.50
From tickets for the play.....	109.75
Donation from a benefactor.....	100.00
Total.....	<hr/> \$237.25

3. Disbursements in detail. For example:

For postage.....	\$ 20.00
For rental.....	50.00
Incidentals.....	1.23
Total.....	<hr/> \$ 71.23

4. Balance on hand as report is given.

The treasurer, too, concludes with the formula, "Respectfully submitted, Mary C. Smith, Treasurer."

Assignment

A. Organize your speech class into a club. Have your teacher appoint a temporary chairman who will carry on elections of a president, a vice-president, a secretary, and a treasurer.

B. Have the secretary and the treasurer prepare reports to be submitted at the next meeting.

C. Use the club procedure during the presentation of class programs, committee reports, activity conferences, and wherever it will be both suitable and helpful.

Consult Robert's *Rules of Order*¹ or Cushing's *Manual of Parliamentary Law* whenever you are in doubt about correct procedure.

¹ Robert, H. M., *Rules of Order*. New York: Scott, Foresman & Co., 1915.

PROBLEMS OF ORAL INTERPRETATION





INTRODUCTION

DO YOU remember what fun it was to have your mother or your older sister read to you the adventures of Tarzan or the tale of Cinderella and her pumpkin chariot?

It was much more fun than reading them yourself, wasn't it! How the cold chills coursed down your back when you heard the fearsome "FEE, FO, FUM!" of Jack's terrible giant. How you laughed at the "SLIP! SLOP! GOBBLE! Down went the Apricots!"

Now you can have just as much fun chanting aloud,

Come one! Come all! this rock shall fly
From its firm base, as soon as I!

or

Sail on, sail on! Sail on and on!

This love of hearing our stories read aloud to us stays with us as long as we live.

Reading aloud is fun, too. Almost everyone feels an impulse to share with his friend some lovely, terrible, or funny item of news found in the newspaper. Humorous books are often advertised as being the sort of books "you will want to read aloud to your friends—before they can read them to you." Before the movies and the radio were invented, families often made a regular practice of drawing around the fire on winter nights while Father or Mother read aloud the "best-sellers" of their day—Dickens and

Thackeray, or Browning and Tennyson. Nowadays the radio supplies us with opportunities to enjoy this type of pleasure sometimes. Group reading aloud, or Choral Speaking, is a revival of an old form. It is popular because, as we said before, *it's fun to read aloud*.

The best writers are those whose works "read aloud" best. The ability to read well is a great art, and its reward comes not only when we share our treasures with our friends, but also when we read silently to ourselves for pleasure. Then the ability to hear the sounds of the words as well as to see them adds greatly to the charm of the book. You remember the "inward eye" which Wordsworth calls "the bliss of solitude." The development of an "inward ear" is an added advantage.

Oral reading is not to be confused with the process of skimming through a newspaper to glean the highlights of yesterday's events; nor with the studious search of reference books for the exact meaning of an authority on a phase of a difficult subject. Silent reading is a skill that is necessary in the accumulation of information. Its purpose is to give information or pleasure to the reader alone. In oral reading, the reader desires to SHARE his pleasure or interest with an audience.

For success in silent reading, it is sufficient if the whole meaning of the author is made clear to the reader. In the art of oral interpretation of literature, the reader must not only understand the meaning and respond to it; he must also re-create in the minds of his hearers the exact and full meaning of the author in such a way that they will respond to both the idea and its emotional implications. To accomplish this end, the oral reader must first understand and re-create in his own mind the logical and emotional content of the author; he must then transmit this twofold meaning to his audience.

To read aloud well is to add joy to one's life and to be able to share that joy with others. Since it is an art, its underlying principles must be learned and its skills mastered. The pages that follow contain material that will help you to unlock for yourself and your friends the treasures that hide in books.

Problem I

ANALYSIS

Unit I—Understanding the Story

IN THE oral interpretation of literature there are two major problems: first, we must discover the whole meaning of the author's work, and then we must share it exactly and vividly with the audience.

Our very first task, then, is to understand what the writer thought and felt. We must begin our study by acquainting ourselves fully with the story. Unless we know not only WHAT happened but also HOW and WHY, we shall not be able to make it clear to our hearers.

Let us examine this poem by Mary Austin:

A FELLER I KNOW ¹

His name it is Pedro-Pablo-Ignacio-Juan-
Francesco Garcia y Gabaldon,²
But the fellers call him Pete;
His folks belong to the Conquistadores
And he lives at the end of our street.
His father's father's great-grandfather
Was friends with the King of Spain
And his father peddles hot tamales
From here to Acequia-Madre Lane.³

¹ Used by permission of, and by arrangement with, Houghton Mifflin Company.

² 'pedro_τ 'pæblo ig'na·si·o_τ 'mæn fran'sesko ga·'si·a i: 'gabæl'do_τn.

³ 'e_τski: a 'ma:dre.

And Pete knows every one of the signs
For things that are lucky to do,
A charm to say for things that are lost,
And roots that are good to chew.

Evenings we go to Pedro's house
When there's firelight and rain
To hear of the Indians his grandfather fought
When they first came over from Spain.

And how De Vargas with swords and spurs
Came riding down our street,
And Pedro's mother gives us cakes
That are strange and spicy and sweet.

And we hear of gold that is buried and lost
On ranches they used to own,
And all us fellers think a lot
Of Pedro-Pablo-Ignacio-Juan-
Francesco Garcia y Gabaldon.

Class Exercises

1. Retell the story of "Pete" in your words. Who were the Conquistadores? De Vargas? What are *tamales*? Who is speaking in this poem? Describe the speaker, giving nationality, age, and sex. Why do the boys like "Pete"? What do they think of his ancestors? How does this agree with the opinion of Pedro's family? How do you know that Pedro's family have "come down in the world"? How do they feel about their present circumstances? Is this feeling shared by "Pete" and his friends? What types of knowledge make "Pete" interesting to his fellows? Why? What is the effect of the repetition of Pedro's full name?

Now read this poem aloud so that you convey to your hearers all the information you have gleaned with regard to this little boy, his family, and his friends.

2. Sometimes the best way to find out whether you understand a piece of writing is to try to say in your own words what the author has expressed. Read the next selection carefully to yourself. Make sure that you know the meaning of every word. Then prepare to tell the class the meaning of the whole editorial.

THE FLOWER HUNGERS¹

Every year more and more city people find it possible to run away from their cities for a day, a week-end, or a whole vacation. Escape is cheaper and easier than it used to be. But in escaping from the pavements we do not always leave our city ideas behind. We cannot find Nature merely by sitting under a tree or driving a car to the top of a mountain or the shore of a lake.

Our woodland ancestors, in their ignorance, believed themselves to be but one form of conscious life among many: for them there were spirits in trees and hills and fountains. Some among the moderns have refined and poetized this primitive faith. One finds this passage in the journals of John Muir, selections from which have just been published in *John of the Mountains*, by Linnie Marsh Wolfe:

"All the merry dwellers of the trees and streams and the myriad swarms of the air, called into life by the sunbeam of a Summer morning, go home through death, wings folded perhaps in the last red rays of sunset of the day they were first tried.

"Trees towering in the sky, braving storms of centuries, flowers turning faces to the light for a single day or hour, having enjoyed their share of life's feast—all alike pass on and away under the law of death and love.

"Yet all are our brothers, and they enjoy life as we do, share heaven's blessings with us, die and are buried in hallowed ground, come with us out of eternity and return into eternity."

It may be futile to speak of the brotherhood of all life when the brotherhood of man alone seems farther away than ever before. In nature, indeed, life lives by destroying life: the small is eaten by the great. As Muir said in an earlier entry in his journal: "The flower hungers and watches for the sunshine, the sparrow for the grass seeds, and the wolf for the sheep." In one sense there is constant struggle. But Nature may be regarded in another aspect. She is eager and triumphant life, rushing into a sequence of forms; the individual, even the species, is only part of the diversified channel through which she leaps to an unknown destiny. She knows change, but not death.

¹ Editorial in *The New York Times*, May 15, 1938. Reprinted by permission.

3. Read the following poem to yourself and analyze it as you did the first poem:

SPANISH JOHNNY ¹

The old West, the old time,
The old wind singing through
The red, red grass a thousand miles—
And, Spanish Johnny, you!
He'd sit beside the water ditch
When all his herd was in,
And never mind a child, but sing
To his mandolin.

The big stars, the blue night,
The moon-enchanted lane;
The olive man who never spoke,
But sang the songs of Spain.
His speech with men was wicked talk—
To hear it was a sin;
But these were golden things he said
To his mandolin.

The gold songs, the gold stars,
The word so golden then;
And the hand so tender to a child—
Had killed so many men.
He died a hard death long ago
Before the Road came in—
The night before he swung, he sang
To his mandolin.

—WILLA CATHER.

Assignment

Read at home one of the following poems and be ready to answer the questions on page 107 about it:

"Skipper Ireson's Ride"—John Greenleaf Whittier.

"How They Brought the Good News from Ghent to Aix"—
Robert Browning.

"Little Boy Blue"—Eugene Field.

¹ Reprinted from *April Twilight*, by special permission of the authorized publishers, Alfred A. Knopf, Inc.

Unit II—Understanding the Meaning as a Whole

Sometimes the passage which you wish to read aloud is not a story, but a description or an explanation of a fact or a theory. If you are to make the whole meaning clear to your audience, it is necessary that you, as the reader, shall understand very thoroughly just what the writer means by what he says AND BY WHAT HE IMPLIES.

Read the following selection very carefully:

Issues that make the life of a society do not spring spontaneously out of the mass. They exist in it—a thousand potential currents and cross currents; but they have to be discovered like principles of science—they have almost to be created like works of art. A people is like a ciphered parchment that has to be held up to the fire before its hidden significances come out. Once the divisions that have ripened in a people have been discerned and articulated, its beliefs and convictions are brought into play, the real evils that have been vaguely surmised spring into the light, the real strength of what is intelligent and sound becomes a measurable entity.

—WILLIAM BEEBE.¹

What word in the first sentence is the subject of this whole passage? To what does *they* in the second sentence refer? What is a "ciphered parchment"? What is the meaning of *articulated* in this passage? Explain its significance as used here.

Now sum up in one sentence the chief thought of the selection. You should be able by this time to read the selection aloud, giving the reader a clear and accurate idea of the author's meaning. Try it.

Sometimes the author's main thought becomes obscured because he introduces several subordinate or parenthetical ideas. This type of writing is especially characteristic of

¹ From "The Sargasso Sea," in *Arcturus Adventure*. Reprinted by permission of the publishers, G. P. Putnam's Sons.

Henry James. Can you discover in the following passage what the main theme of the paragraph is? Can you read the paragraph aloud so that the main idea is clear to your audience?

The number of new things our young lady looked out on from the high south window that hung over the Park—this number was so great (though some of the things were only old ones altered and, as the phrase was of other matters, done up), that life at present turned to her view from week to week more and more the face of a distinguished stranger. She had reached a great age—for it seemed to her that at twenty-five it was late to reconsider; that her most general sense was a shade of regret that she had not known earlier. The world was different—whether for worse or for better—from her rudimentary readings, and it gave her a feeling of a wasted past. If she had only known sooner she might have arranged herself more to meet it. She made, at all events, discoveries every day, some of which were about herself and others about other persons. Two of these—one under each head—more particularly engaged, in alternation, her anxiety.

—HENRY JAMES.¹

Unit III—Understanding the Characters

In the poems that we have read for this lesson, the story is the important thing, and in order to share the author's meaning with our audience it was necessary for us to be so familiar with the events that we could make them exciting to our hearers. These poems are like good motion pictures in which one scene follows another in rapid succession. But other poems are like portraits, or "stills," as the motion picture people call them. The interest in these lies not in what happens, but in the characters which we meet. For example, let us take "Old Susan," by Walter de la Mare.²

¹ From *The Wings of the Dove*. Reprinted by permission of the publishers, Charles Scribner's Sons.

² From *Collected Poems*, by Walter de la Mare. By permission of Henry Holt and Company.

OLD SUSAN

When Susan's work was done, she'd sit
With one fat guttering candle lit,
And window opened wide to win
The sweet night air to enter in;
There, with a thumb to keep her place,
She'd read, with stern and wrinkled face.
Her mild eyes gliding very slow
Across the letters to and fro,
While wagged the guttering candle flame
In the wind that through the window came.

And sometimes in the silence, she
Would mumble a sentence audibly,
Or shake her head as if to say,
"You silly souls, to act this way."
And never a sound from night I'd hear,
Unless some far-off cock crowed clear;
Or her old shuffling thumb should turn
Another page; and rapt and stern,
Through her great glasses bent on me
She'd glance into reality;
And shake her round old silvery head,
With—"You—I thought you was in bed"—
Only to tilt her book again,
And rooted in romance remain.

Class Exercises

1. Who is telling this story?
2. How old do you think the speaker is now?
3. Is the speaker talking of a present scene or of one which is remembered from his childhood?
4. Describe old Susan.
5. What was her relation to the speaker?
6. What do you learn from the poem about her appearance, her character, and her education? Quote lines to prove your contentions.

One of the pitfalls in drawing this picture for your audience is

that you will be tempted to mark off the rhythm too regularly. Try dividing the poem into thought units rather than line units. Practice reading the thought units separately, showing by your voice and by your pauses that the end of the thought has come.

What colors would you use if you were painting this picture with pigments? Can you give the same effect with your time, the quality of your voice, and your utterance?

Assignment

A. Prepare to paint for your classmates one of the following portraits:

"The Man with the Hoe"—Edwin Markham.

"The Shepherdess"—Alice Meynell.

"The Old Woman"—Padraic Colum.

"The Great Lover"—Rupert Brooke.

"Portrait of a Boy."

"Anthem for Doomed Youth."

"George Gray"—Edgar Lee Masters.

"Abraham Lincoln Walks At Night"—Vachel Lindsay.

"Lucy Gray"—William Wordsworth.

"Richard Corey"—Edwin Arlington Robinson.

"Miniver Cheevy"—Edwin Arlington Robinson.

B. In the poem which you have selected to read, who is the character whose portrait you are going to paint? What means does the poet use to draw this character? Does he use description, or is the character shown by his actions? What is the relation of the speaker to the person about whom the poem is written?

C. Answer the following questions about both the speaker and the subject of the picture:

What are his age, sex, appearance, educational level, character, temperament, and mood? (Sometimes these questions are not answered directly in the text. It is your job to invent details which will be in harmony with those which are given.)

REMEMBER: THE MORE VIVIDLY YOU SEE THE PICTURE, THE MORE VIVIDLY YOU WILL BE ABLE TO SHOW IT TO OTHERS.

D. When you have found out all that you possibly can about the character of whom the poet wrote, then consider how you can make clear to your audience the picture that you see. First, analyze the

poem so that you are familiar with the sequence of thoughts. Then decide what is the prevailing tone color and mood of the poem. Your voice, in pitch, time, quality, and utterance, must paint the picture and convey the mood. Perhaps you had better study the elements of technique beginning on page 193.

Unit IV—Understanding the Mood

For rainy days it is good to have a litany of shining names to say over to yourself. Mine runs like this: *A cockcrow, a mist of dandelions, a thrush in the deep woods, moving pines, and water seen through trees.* These are the words which always start a ripple in my mind, sending out circles on circles of crystal until the world seems shining.

—ROBERT P. TRISTRAM COFFIN.¹

Sometimes the poet does not try to tell a story or to give us a picture of a person. Sometimes he tries to catch a mood—to tell how he feels about some phase of life. He draws a picture of a state of mind. As these poems are often so beautiful in words that they are like songs, this type of poetry is called *lyric* poetry. Let us study a lyric to see how the poet paints a word picture of a mood. Here is "The Scythe Song," by Andrew Lang²:

Mowers, weary and brown and blithe,
What is the word, methinks, ye know,
Endless over-word that the Scythe
Sings to the blades of the grass below?
Scythes that swing in the grass and clover,
Something, still, they say as they pass;
What is the word that, over and over,
Sings the Scythe to the flowers and grass?

¹ From *An Attic Room*, by Robert P. Tristram Coffin, copyright, 1929, by Doubleday, Doran and Co., Inc.

² By permission of Longmans, Green and Company.

*Hush, ah, hush, the Scythes are saying,
 Hush, and heed not, and fall asleep;
 Hush they say to the grasses swaying;
 Hush they sing to the clover deep!
 Hush—'tis the lullaby Time is singing—
 Hush and heed not for all things pass;
 Hush, ah, hush! and the Scythes are swinging
 Over the clover, over the grass!*

Sum up in one sentence the meaning of this poem. What sound is the poet imitating in the word *Hush*?

How has the poet given you the swing of the scythe as it cuts the grass?

How can the reader convey this idea to the audience?

Practice reading the emphasized lines until your audience can hear the swish of the scythe.

Class Exercises

1. Contrast the mood of "The Scythe Song" with this song from "Pippa Passes." This is supposed to be sung by a little factory girl on the morning of her one holiday in the year:

The year's at the spring
 And day's at the morn:
 Morning's at seven,
 The hill-side's dew-pearled;

The lark's on the wing
 The snail's on the thorn
 God's in His heaven—
 All's right with the world!

—BROWNING.

2. Here is another mood expressed in words which are sheer ecstasy:

Music, when soft voices die,
 Vibrates in the memory;
 Odors, when sweet violets sicken,
 Live within the sense they quicken.

Rose leaves, when the rose is dead,
Are heaped for the beloved's bed;
And so thy thoughts when thou art gone,
Love himself shall slumber on.

—SHELLEY.

3. Moods are expressed in prose as well as in poetry. Can you define the mood of each of the selections given below and tell how the author produced his effect?

a. One of the briefest musical criticisms on record appeared in a Detroit paper: "An amateur string quartet played Brahms here last evening. Brahms lost."

b. "Mothers are great in the eyes of their sons because they are knit in our minds with all the unspeakably dear trifles of life. I cherish a little strip of tape on which my name is marked a dozen times in my mother's familiar script, for that humble band of linen was a kind of passport into manhood. It goes back to the time I first went away from home and she could no longer mark my garments with my name; I was to cut the autographed sections of this tape and sew them on any new vestments.

"Of course, I did not do so; what little boy would be so faithful to so feminine a trust? But now the little tape, soiled by years of wandering, lies in my desk drawer as a symbol and souvenir of that endless forethought and loving kindness."

—CHRISTOPHER MORLEY.¹

c. If you don't get everything you want, think of the things you don't get that you don't want.

d. "One day Mark Twain arrived in a Canadian hotel, and, glancing over the register, took note of the signature of the last arrival: 'Baron —— and valet.' Twain signed, and when the clerk looked at the register, this met his eye: 'Mark Twain and valise.' "

—Mark Twain *Wit and Wisdom*.

¹ From *Mince Pie*. Reprinted by permission of the publishers, J. B. Lippincott Company.

- e. Oh, pardon me, thou bleeding piece of earth,
That I am meek and gentle to these butchers.
Thou art the ruins of the noblest man
That ever lived in the tide of times.
Woe to the hand that shed this costly blood.

—SHAKESPEARE.

f. "For a first visit to Chartres, choose some pleasant morning when the lights are soft, for one wants to be welcome, and the cathedral has moods, at times severe. At best, the Beauce is a country none too gay.

"The first glimpse that is caught and the first that was meant to be caught, is that of the two spires. With all the education that Normandy and the Ile de France can give, one is still ignorant. The spire is the simplest part of the Romanesque or Gothic architecture, and needs least study in order to be felt. It is a bit of sentiment almost pure of practical purpose. It tells the whole of its story at a glance, and its story is the best that architecture had to tell, for it typified the aspirations of man at the moment when man's aspirations were highest.

"Yet nine persons out of ten—perhaps ninety out of a hundred—who come within sight of the two spires of Chartres will think it a jest if they are told that the smaller of the two, the simpler, the one that impresses them least, is the one which they are expected to recognize as the most perfect piece of architecture in the world."

—HENRY ADAMS.¹

Assignment

Read the above selections. Decide what emotional state the author is picturing in each. See how his choice of words, the figures of speech which he uses, and the images he recalls to mind all help to establish the mood.

Now select one which you particularly enjoy and prepare to read it in class. Determine beforehand how you will build up in the minds of your audience the meaning and the mood which caused the poet to write it in the first place. What effect will the mood have on the time, the quality, the force, the stress, the pitch, and the utterance of your interpretation?

¹ From *Mont Saint-Michel and Chartres*. Reprinted by permission of the publishers, Houghton Mifflin Company.

Review Units I and II of this problem to help you with both the meaning and the pictures.

Unit V—Painting the Picture

Whether the poet is telling a story, describing a mood, or giving one a glimpse of the soul of a person, he is always painting pictures. He has many ways of doing this. Sometimes he paints a picture in a colorful word, as "*rooted in romance*." Sometimes he tells you how the person acts. When Ellen

Looked down to blush and looked up to sigh,
With a smile on her lips and a tear in her eye,

we have a lovely picture of the timid and excited young bride whose true love appears just as she is to be married to another.

Sometimes, by the use of significant detail, the writer brings the whole picture before the mind's eye. In Sandburg's poem, "The Fog," just one aspect of fog is mentioned:

THE FOG ¹

The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.

Nevertheless, you feel the mystery which is the fog.

When the poet wishes you to enter into a scene, he selects words which suggest images to your mind. In this poem, hear how delightfully Aline Kilmer gives you not only the child's utter absorption in each phase of life, but also the

¹ From *Chicago Poems*, by Carl Sandburg. By permission of Henry Holt and Company.

mother's tender, mocking attitude toward her. This is largely accomplished through the use of picture-making words.

EXPERIENCE ¹

Deborah danced, when she was two,
As buttercups and daffodils do;
Spirited, frail, naïvely bold,
Her hair a ruffled crest of gold.
And whenever she spoke her voice went singing
Like water up from a fountain springing.

But now her step is quiet and slow;
She walks the way the primroses go;
Her hair is yellow instead of gilt,
Her voice is losing its lovely lilt;
And in place of her wild delightful ways
A quaint precision rules her days.
For Deborah now is three, and, oh,
She knows so much that she did not know.

Compare the DANCING rhythm of the first verse with the sedate WALK of the second. What colors would you use to paint the two Deborahs? How can you indicate these VOCALLY?

Class Exercises

1. Many poems are made vivid by the use of color words. How many color words can you find in this poem by Sara Teasdale?

BARTER ²

Life has loveliness to sell,
All beautiful and splendid things,
Blue waves, whitened on a cliff,
Climbing fire that sways and sings,
And children's faces looking up
Holding wonder like a cup.

¹ From *Selected Poems*, by Aline Kilmer. Copyright, 1929, by Doubleday, Doran and Company.

² From *Love Songs*, by Sara Teasdale. By permission of the Macmillan Company, publishers.

Life has loveliness to sell,
Music, like a curve of gold,
Scent of pine trees in the rain,
Eyes that love you, arms that hold,
And for your spirit's still delight
Holy thoughts that star the night.

Spend all you have for loveliness!
Buy it and never count the cost.
For one white singing hour of peace,
Count many a year of strife, well-lost.
And for a breath of ecstasy,
Give all you have been or could be.

2. To what senses besides sight does the poet appeal?
3. What is the advantage of this?
4. What different types of pleasure does the poem mention? Why?
5. What is the peculiar fitness of the comparison, "Music, like a curve of gold"?
6. Read Masefield's "Cargoes," and analyze it in the same way.

Assignment

A. Analyze and be prepared to read to the class one of the following poems, or a part of one, at least:

"Nod"—Walter de la Mare.

"Sea-fever"—Masefield.

"Home Thoughts from Abroad"—Browning.

"God's World"—Millay.

"The Highwayman"—Alfred Noyes.

"The Lake Isle of Innisfree"—W. B. Yeats.

"Upon Westminster Bridge"—William Wordsworth.

"St. Agnes' Eve"—John Keats.

B. Make a list of the color and picture words in the poem you select, and work hard to make your audience see the pictures as vividly as you do.

Unit VI—Relating the Sound to the Sense

So far, we have put most of our stress on the work of the poet in creating pictures by means of the connotation of his words or by his selection of detail. Now let us study how the poet paints his pictures through the sounds of his words. This building of a picture through the sound of the words is of special interest to the oral reader. We must see how the poet has helped us to sing his songs by arranging the vowels and consonants so that they make sweet music.

The most obvious method of doing this is by using words which in themselves describe the sound—such words as *murmur*, *buzz*, *hush*, and *whisper* are in themselves their best definition. This figure of speech is called “onomatopœia” and is very commonly used. In the poems which we have studied so far, how many examples of onomatopœia can you find? Read the lines aloud and hear how the sound conveys the sense.

But it is not only in the use of words which are onomatopoeic that the poet uses sound to help the sense. Each sound in the language has a certain emotional value. *l* and *m*, for instance, are liquid sounds, so that a lovely languorous quality is produced by using them.

She lay down in her loveliness
The murmuring of innumerable bees
A noise like of a hidden brook
In the leafy month of June
That, to the sleeping woods all night
Singeth a quiet tune.

Class Exercises

Notice how the struggle of Sir Bedivere, as he carries the dying Arthur through a rocky chasm, is resolved when he reaches the level lake of his destination:

. . . His own thought drove him like a goad.
 Dry clashed his harness in the icy caves
 And the barren chasms, and all to left and right,
 The bare, black cliff clanged round him, as he based
 His feet on juts of slippery crag that rang
 Sharp-smitten, with the dint of armed heels.
 And on a sudden, lo, the level lake,
 And the long glories of the Winter moon.

Tennyson is a great master in the use of sound to convey picture and mood. One of his greatest works of this kind is "The Lady of Shalott." Here we find the use of such resonant vowels and such explosive consonants as give us the splendor of Lancelot in the lines beginning, "A bow-shot from her bower-eaves." Turn to the poem on page 147 and find which combinations are responsible for the glittering brilliance of his appearance.

Now note the long vowels in the lines:

On either side the river lie
 Long fields of barley and of rye
 That clothe the wold and meet the sky—

What is their effect? Try saying the same thing in your own words. What is the difference? Why does Tennyson use "wold" instead of "woods"? Contrast the passage beginning "Willows whiten—" with "In the stormy east wind straining." What kind of day is pictured in the first part? In the last? Why are these appropriate natural backgrounds for the action?

1. Read the poem through carefully, trying to sum up the mood or the emotional tone of each stanza. Then analyze it to see how the poet gets this effect through his masterly use of the sound combinations of the language.

2. Here is a group of quotations. In each one decide, after reading it aloud, what is the emotional quality of the sound picture. In each case try to learn just which combinations are responsible for the effect:

- a. The ice was here, the ice was there,
 The ice was all around:
 It cracked and growled, and roared and howled,
 Like noises in a swound.

—COLERIDGE.

- b. And the trees that o'ershadow each well-known street,
 As they balance up and down,
 Are singing the beautiful song,
 Are sighing and whispering still:
 "A boy's will is the wind's will,
 And the thoughts of Youth are long, long thoughts."

—LONGFELLOW.

- c. Oh! for a beaker full of the warm South,
 Full of the true, the blushful Hippocrene,
 With beaded bubbles winking at the brim,
 And purple stained mouth.

—KEATS.

- d. Then I heard the boom of the blood-lust song
 And a thigh bone beating on a tin-pan gong.

—VACHEL LINDSAY.

- e. I have a rendezvous with Death
 At some disputed barricade,
 When Spring comes back with rustling shade
 And apple blossoms fill the air—
 I have a rendezvous with Death
 When Spring brings back blue days and fair.

—ALAN SEEGER.

- f. It was "*Din! Din! Din!*"
 With the bullets kickin' dust-spots on the green.
 When the cartridges ran out,
 You could hear the front ranks shout:
 "Hi! ammunition-mules and Gunga Din!"

—KIPLING.

- g. LORENZO: How sweet the moonlight sleeps upon this bank.
 Here will we sit, and let the sounds of music
 Creep in our ears: soft stillness and the night
 Become the touches of sweet harmony.
 Sit, Jessica.

- h. BASSANIO: Do all men kill the things they do not love?
 SHYLOCK: Hates any man the thing he would not kill?
 BASSANIO: Every offense is not a hate at first.
 SHYLOCK: What, wouldst thou have a serpent sting thee
 twice?

i. BEATRICE: I had rather hear my dog bark at a crow than a man swear he loves me.

BENEDICT: God keep your ladyship still in that mind. So some gentleman or other shall 'scape a predestinate scratched face.

BEATRICE: Scratching could not make it worse, an 'twere such a face as yours were.

j. He would drown the stage in tears
 And cleave the general ear with horrid speech,
 Make mad the guilty and appall the free,
 Confound the ignorant, and amaze indeed
 The very faculties of eyes and ears.

k. ROMEO: Lady, by yonder blessed moon I swear,
 That tips with silver all these fruit tree tips—

JULIET: Oh swear not by th' inconstant moon,
 That monthly changes in her circléd orb,
 Lest that thy love prove likewise variable.

ROMEO: What shall I swear by?

JULIET: Do not swear at all.

—SHAKESPEARE.

l. There's a barrel organ carolling across a golden street
 In the city as the sun sinks low;
 And the music's not immortal; but the world has made it
 sweet
 And fulfilled it with the sunset's glow.
 And it pulses through the pleasures of the City and the pain
 That surround the singing organ like a large eternal light;
 And they've given it a glory and a part to play again
 In the Symphony that rules the day and night.

—ALFRED NOYES.

m. White founts falling in the Courts of the Sun
 And the Soldan of Byzantium is smiling as they run;
 There is laughter like the fountains in that face of all men
 feared,
 It stirs the forest darkness, the darkness of his beard. . . .

—G. K. CHESTERTON.

r. A savage place. As holy and enchanted
As e'er beneath a waning moon was haunted
By Woman wailing for a demon lover.

s. Alone, alone, all, all alone,
Alone on a wide, wide sea,
And never a saint took pity on
My soul in agony.

—COLERIDGE.

t. Like a glow worm golden in a dell of dew.

—SHELLEY.

Assignment

A. Now that we have studied how masters of words use them to paint sound pictures, it might be interesting to try our own hands at word and sound painting. Here is a list of words—see what pictures you can construct around each one. You may use the word itself or not, as you choose. A few examples will show what is meant:

Mournfully and slow the dragging hours crawled along.
The pretty little things moved briskly on.
Merrily, merrily tinkled the bells.

melancholy music	prattling	struggling
crouching	waspish	dripping
slumber	rustling	galloping
jocund	limpid	ugly
silken	mournful	glowering
rushing	flowing	grandeur
smooth	fighting	mellow
lumbering	grasping	sinuous

B. Bring to class at least three passages of either prose or poetry, showing how the writer has increased the vividness of his meaning by the sound of his words.

Problem II

ORAL PRESENTATION

Unit I—Poetry

Conveying the Whole Meaning to the Audience

NOW, having studied at length how the poet creates his pictures and tells his story through the sounds and the color of his words, we must practice so that we, by our voices, our articulation, and our rhythm, may share with our audiences the beauties which we have enjoyed.

In discussing the objectives of the Oxford poetry reading contest, the poet laureate, John Masefield, wrote:

The speech desired by each judge is speech so beautiful as sound, so exquisite as perception of the poet's meaning, that the illumination of the poet may kindle the hearers.

The first requisite is that the speaker should sink himself or herself in the poem, not remain outside it and deliver it as something to be explained or embellished. Then it is essential to give **FULL** value to the music of the poem, simply as sound: and in the voice production a certain volume of sound is necessary, if there is to be adequate expression. If the speaker gives the rhythmical movement with a feeling for its beauty, significance will usually follow.

The commonest faults are a kind of meagreness (of voice, rhythm, emotion); literalness, draining the words of life and color; and attempting to be dramatic where there is no drama.

Let us draw together all we have learned about how to

find out the poet's whole meaning and how we can share it with our friends. Let us take the poem "Lochinvar" and analyze it thoroughly, both from the point of view of discovering the meaning and also from that of conveying it to the class.

LOCHINVAR

Oh, young Lochinvar has come out of the west;
Through all the wide border his steed was the best,
And save his good broadsword, he weapon had none;
He rode all unarmed and he rode all alone.
So faithful in love, and so dauntless in war,
There never was knight like the young Lochinvar.

He stayed not for brake, and he stopped not for stone,
He swam the Eske river where ford there was none;
But e'er he alighted at Netherby gate
The bride had consented, the gallant came late:
For a laggard in love and a dastard in war
Was to wed the fair Ellen of young Lochinvar.

So boldly he entered the Netherby Hall,
Among bridesmen and kinsmen and brothers and all;
Then spoke the bride's father, his hand on his sword
(For the poor craven bridegroom said never a word),
"O, come ye in peace here or come ye in war,
Or to dance at our bridal, young Lord Lochinvar?"

"I long wooed your daughter, my suit you denied,—
Love swells like the Solway, but ebbs like its tide—
And now am I come, with this lost love of mine,
To lead but one measure, drink one cup of wine.
There are maidens in Scotland more lovely by far,
That would gladly be bride to the young Lochinvar."

The bride kissed the goblet, the knight took it up,
He quaffed off the wine, and he threw down the cup.
She looked down to blush and she looked up to sigh,
With a smile on her lips and a tear in her eye.
He took her soft hand e'er her mother could bar—
"Now tread we a measure!" said young Lochinvar.

So stately his form and so lovely her face,
That never a hall such a galliard did grace,
While her mother did fret and her father did fume,
And the bridegroom stood dangling his bonnet and plume;
And the bride's maidens whispered, " 'Twere better by far
To have matched our fair cousin with young Lochinvar."

One touch to her hand, and one word in her ear,
When they reached the hall door and the charger stood
near;
So light to the croup the fair lady he swung,
So light to the saddle before her he sprung!
She is won! We are gone! Over bank, bush and scaur;
"They'll have fleet steeds that follow!" quoth young Loch-
invar.

There was mounting 'mong Graemes of the Netherby clan,
Forsters, Fenwicks, and Musgraves, they rode and they
ran:

There was racing and chasing on Cannobie Lea.
But the lost bride of Netherby, ne'er did they see.
So faithful in love, and so dauntless in war,
Have you e'er heard of gallant like young Lochinvar?

Questions to Help in Discovering the Whole Meaning

Try to quote exactly the phrases which give you your information.

1. Who was Lochinvar?
2. Where was he going?
3. Why was he in such a hurry?
4. In what country does this story take place?
5. Over what kind of country was he riding?
6. In about what century is the story laid?
7. In what kind of house did Ellen live?
8. How was Lochinvar dressed? Ellen? The bridegroom?
9. Why did Lochinvar throw the wine cup on the floor?

10. Why did he speak so slightly of Ellen's beauty?
11. Why did he ask her to dance?
12. What do these words mean: *border*, *brake*, *ford*, *measure*, *galliard*? Why does Scott use them rather than words which are more usual?
13. Where does the climax occur?
14. What information in the first stanza assures you that the lovers will never be overtaken?

Exercises to Help in Conveying the Author's Meaning to the Audience

1. Read the first stanza through carefully, pausing at the end of each thought unit.
2. Now read aloud the last word of every thought unit in the poem.
3. In the first thought, you will notice that the words *Lochinvar* and *west* really contain the meaning. They are called "key words." Now read aloud the key words in the poem, thought by thought.
4. In the first stanza and in the last there is a refrain. What does that tell you about how this was probably supposed to be read?
5. How many repetitions, of words, phrases, or ideas, do you find? Of what importance is that fact to an oral reader?
6. What words of contrast and comparison do you find? When two things are compared, which is more important, the first or the second?
7. What lines contain the climax of the poem? How will this be indicated in your reading?
8. How can you convey to the audience that Lochinvar is not serious in his remarks to Ellen's father?
9. How can you prepare the reader for his sudden change of action?

Exercises to Help in Sharing the Author's Mood with the Audience

1. What is the mood of the poem as a whole?
2. What effect does the rhythm of the poem have upon the mood?

3. How can the reader increase the excitement by his changes in time? By varieties of inflection? Quality? Stress? Utterance?

4. Now read the poem aloud, trying to convey the full meaning of the poem through your use of the factors of expression.

It is fun to select a class minstrel to read the narration and then assign the dialogues to various members of the class, while all join lustily in the two refrains. If this is done with spirit, it is not only enjoyable, but a very artistic piece of oral expression as well.

Additional Exercises for Finding and Sharing the Meaning of Poetry

In *Lochinvar*, the whole story is actually told by the poet; but sometimes the poet just IMPLIES by means of a significant phrase or a vivid simile a great many things which are not set down in words on the page. Take, for instance, Milton's superb characterization of the self-seeking, time-serving clergy of his day as "blind mouths." It is only when one considers that the vocation of the clergy is to LEAD and to FEED the souls of their flock that the savagery of the epithets *blind* and *mouths* is appreciated.

A. Let us study the poem "Tears," by Lizette Woodworth Reese (p. 512).

1. Sum up in one sentence the message of the poet. Have you found the two reasons for her attitude toward tears?

2. To what do lines 2 through 6 refer? What figures are used here? Expand the significance of each.

3. Upon whom does the poet call in lines 9 through 14? What is her plea?

4. Retell in your own words the two stories mentioned in the last line.

5. What is the poet's basis for her belief?
6. Do you agree with the poet? Express as persuasively as possible what you do believe.
7. Now let us consider the problems posed for the reader who would share the poet's thought with an audience. Divide the poem into its thought units.
8. What relation do the lines 2 through 6 bear to what precedes? To what follows?
9. What one line sums up the poet's reaction to man's grief? How can we make sure that our listeners realize that that line is the keynote?
10. The great difficulty in reading lines 8 to the end lies in the need to give variety of color and mood so that the full beauty and significance of the poet's thought is conveyed. What rules for emphasis can you make use of here?
11. What is the tone color of the entire poem? Is this a thrilling adventure? A gay bit of laughter? A dirge? How can you best convey this mood to your hearers? If you find difficulty in arousing in them the proper response, you might find it helpful to survey the sections on "Conveying Emotion," on pages 269-283.
12. Now read the poem aloud, thinking it as you read.

B. Read carefully Browning's "My Last Duchess" (page 516), and discover the answers to the following questions:

1. Who is the speaker? Describe his outward appearance and manner, his philosophy of life, his character and present mood, his age, his dress, and his type of speech. You may find some help for this in the museum of art or in a book on period costume. In as many instances as possible, quote lines to support your opinion.
2. To whom is the story told? Describe the probable appearance and manner of the listener, his attitude toward the speaker, and his attitude toward the story.
3. What is the story? Can you tell its setting, its place, and its probable century?

4. What is the speaker's purpose in telling this story at this particular time and to this particular person? What details show this?

5. There is a "story within a story" here, as you have doubtless discovered. Where does the INNER story begin and end?

6. Explain in detail the significance of the following lines:

So, not the first

Are you to turn and ask thus.

Nay, we'll go together down, sir. Notice Neptune, though,

Taming a sea horse, thought a rarity,

Which Claus of Innsbruck cast in bronze for me!

7. How did the first Duchess die?

8. Now that you have the meaning well in mind, it is time to begin preparation for the task of conveying the full meaning (THOUGHT and EMOTION) to your audience. Since you are to portray the speaker in person, you must decide how your voice and speech shall suggest his character, age, culture, mood, and purpose. Acting or impersonation is not the goal, remember, but SUGGESTION.

9. Read the poem aloud in thought units, being careful to show the relation of the various parts of the thought to each other, and the place of each thought in the whole pattern of the poem. When the inner story begins and ends, there should be a revelation of that fact through your method of presentation. Read those passages aloud to someone and ask for suggestions and criticism.

10. Which lines contain the climax? Have you made these the most arresting and important by your method of reading? Remember that one way of underlining important ideas is to play down the unimportant ones.

11. Can you convey the speaker's reaction to the implications of the story, showing his purpose in telling it, while at the same time making clear what the listeners' reaction should be?

12. Put this poem away for a month or two and then re-study it. You will be interested to discover how much it has matured in the meantime.

Unit II—Prose

The reading of prose is fraught with all the problems on which we have worked in the reading of poetry, except that prose frequently lacks rhythm and sacrifices beauty to clarity. Here are some selections of good prose of varied kinds. Analyze each for meaning and mood. A splendid method of discovering whether you really understand it is to paraphrase it, sentence by sentence, and thought by thought.

Next, analyze each thought unit for key words, echo words, and words or phrases of contrast and comparison.

Having clearly in your own mind, then, a "blue print" of the thoughts and their interrelation, you are ready to share your knowledge with the audience.

*AES TRIPLEX*¹

All who have meant good work with their whole hearts, have done good work, although they may die before they have the time to sign it. Every heart that has beat strong and cheerfully has left a hopeful impulse behind it in the world, and bettered the tradition of mankind. And even if death catch people, like an open pitfall, and in mid-career, laying out vast projects, and planning monstrous foundations, flushed with hope, and their mouths full of boastful language, they should be at once tripped up and silenced: is there not something brave and spirited in such a termination? and does not life go down with a better grace, foaming in full body over a precipice, than miserably straggling to an end in sandy deltas? When the Greeks made their fine saying that those whom the gods love die young, I cannot help believing they had this sort of death also in their eye. For surely, at whatever age it overtake the man, this is to die young. Death has not been suffered to take so much as an illusion from his heart. In the hot fit of life, a-tiptoe on the highest point of being, he passes at a bound on to the other side. The noise of the mallet and chisel is scarcely quenched, the trumpets are hardly done blowing, when, trailing with him clouds of glory,

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this happy-starred, full-blooded spirit shoots into the spiritual land.

—ROBERT LOUIS STEVENSON.

Questions to Help You Find the Meaning

1. What is the significance of the title?
2. In what language is the title?
3. What is the subject of this essay?
4. What is the writer's philosophy with regard to the topic under discussion?
5. Do you agree with him? Be ready to defend your position, citing examples if possible.
6. What color words do you find?
7. Name someone whose life you admire who "died young" in this sense.
8. What is your own feeling in the matter?
9. What unusual words or phrases help to make this passage read well?
10. What words carry the gist of the passage? Read them so that they convey Stevenson's whole meaning.
11. Imagine that you are asked to read this passage as part of a memorial service for some student or member of the faculty who has just died. What emotions would you strive to arouse in your hearers? Consider carefully your posture and movements as well as your voice quality, timing, and so forth, as contributing factors in producing the desired effect on the audience.

Assignment

Analyze carefully and prepare to read aloud one of the following prose selections:

- A. Woodrow Wilson's address, page 535.
- B. "Heroisms of Peace," page 533.
- C. One of the other prose selections in this book or any other which contains good speeches.

Unit III—Group Interpretation and Choral Speaking

From the time of the ancient Greeks, men have liked to unite their voices in song and chant, to express group sentiment by group singing or speaking. We have seen how the old troubadours and ballad singers told their stories in verse with the whole company joining in the chorus. Today we have revived this old form, and choral speaking groups often give recitals just as glee clubs do. You may turn your speech class into such a group and experiment with group interpretation. Many selections gain power and beauty from a combination of voices, just as many tunes are enriched by orchestration.

Selecting Suitable Material

Not all poems are suitable for group presentation. Where the theme is an individual's reaction to life, the poem should be rendered by only one speaker. Where the meaning of the poem is very subtle and all the words must be understood or else the deep and hidden significance of the poet's message will be misunderstood, it is unwise to trust the sometimes blurred effect of many voices. Such poems as Edna St. Vincent Millay's "Afternoon on a Hill" are totally unsuited to group expression. Only such poems and prose selections as express the emotions of a group, a community, or a people, should be given group interpretation.

It is well to select a poem with a definite and contagious rhythm and with good "sound effects." If the poem is a long one, be sure that there is some change of mood, or the reading may become monotonous. Note the types of poems suggested in this section and use them as guides in making your own programs.

Dividing the Choir According to Voices

Just as a glee club is divided into sopranos, altos, tenors, and basses, the verse-speaking choir may be divided into dark and light voices. If the group is large enough, it may be wise to subdivide each group into high and low. If only girls or only boys make up your group, it is well to have at least three groups—high, middle, and low voices. Try to have approximately the same number in each group. If there is any unevenness, let there be more high voices than low ones, as the low tones will carry farther. Begin by dividing according to the singing voice. It may be necessary to readjust after a trial.

Preparing the Poem for Group Recitation

When the poem has been chosen, it may be well to ask your teacher to read it aloud to you. Then the exercises for finding the whole meaning, which appear on pages 129–130, should be employed so that everyone who is to recite will have an intelligent interpretation. The meaning and mood should then be thoroughly discussed to make sure that everyone has, in the main, the same idea of the poet's message.

Now read the poem around the room, each student taking one thought group. If there is any difference of opinion as to where the thought ends, settle it by further study and conference with your teacher. Listen to the reading of each section of the poem by one or two of the best readers in the class, to find whether you have really grasped all the implications.

When everyone is fully familiar with the whole meaning, the whole group may read the poem aloud, sometimes pausing after each verse to discuss any marked differences in interpretation. Listen to yourself and to your neighbor during this part of the practice. Read the poem as though

you were the only speaker; try to convey the whole meaning as vividly as you can.

When you have reached this stage in your work, your teacher may suggest a division of the poem among the voices. After a little practice, the group itself should begin to take part in this selection. Try two or three different groupings to see which most vividly and accurately conveys the essence of the poem. Remember to use variety of numbers, of tone color, and of voice quality only *to enhance the meaning*, and never just to have variety in and for itself.

Possible Divisions of the Verse-Speaking Choir

There are several possible divisions of the group which may be employed to give diversity of effect to the group interpretation. The use of the whole *choir speaking in unison* should be restricted to great climaxes, to refrain effects, and to transitional passages. Observe its use in "Marching Along."

The *line-a-child* or, more accurately, the *thought-a-child* method is employed as a contrast to mass speaking, or for highlights of tone color in a spirited movement. Note its use in "Prayer to St. Catherine."

Antiphonal speaking, the question-and-answer effect, is frequently employed both for semi-chorus groups and for single voices. Sometimes the girls' voices answer the boys' voices, or the light voices are set against the dark voices. Sometimes a small group is answered by a large one. This type of response may be varied infinitely. Note "Here's a Health to Them That Can Ride."

For variety, some selections may be rendered by voices of a single kind. All the girls may read two or three numbers on the program, and all the boys several others. Sometimes a delicate poem needs a smaller number of voices;

then you divide your choir in two. Whatever arrangement is made, it is important to remember that its purpose and its success depend on the total effect of the presentation on your audience. For that reason, then, you should frequently appoint official listeners during rehearsal periods to step out of the ranks, listen critically, and to report whether the massing and blending of the voices really do give the effect which the group wishes to convey.

Naturally, in all ensemble work the artistic effect is achieved through a blending of the individual voices into a harmonious whole. Do not try to speak louder than your neighbor; try to blend your voice with his, as ensemble singers or instrumental musicians do. Follow closely the beat and suggestions given by your leader.

Cautions

The worst enemy of group interpretation is monotony. Avoid constant use of the same effects, the same time, and the same mood. Some choirs read only sad poems, and the whole program assumes a gentle lavender tinge. Beware of it! Another error frequently found in groups experimenting with choral speaking is a tendency to divide too often, or without reason. Remember that the group color and tone effect must be dictated by the meaning. The selection should have a unity in itself.

Do not confuse group interpretation with concert recitation. It is true that sometimes the whole choir will speak in unison, but at all times the members of the choir should be encouraged to think out the meaning beforehand and to use their own interpretation rather than to IMITATE anyone else. When the group has rehearsed the poem together several times, the beginning and ending, the attack, the amount of voice to be used, and the timing of various parts

are all synchronized. But the result is a combination of interpretations—not just a rubber stamp.

Finally, remember that the same patterns of emphasis, inflection, and phrasing which make individual presentation and representation intelligible should be used for group work. Do not develop artificial inflectional patterns or artificial use of strong forms in reading poetry or prose.

Some Selections for Choral Reading

This swaggering marching song is taken from Robert Browning's *Cavalier Tunes*. It would be appropriate for a boys' chorus. It goes well when a single voice is used for each stanza and the whole group for the refrain. It might be well to know something about King Charles, his enemies, and the cause of the quarrel.

Be sure to make the cavaliers swagger as they march!

MARCHING ALONG

I

(Telling a story of an admirable leader.)

Half the Choir.	{	Kentish Sir Byng stood for his King, Bidding the crop-headed Parliament swing; And, pressing a troop unable to stoop And see the rogues flourish and honest folk droop,
All.	{	Marched them along, fifty score strong, Great-hearted Gentlemen, singing this song.

II

(A shout, followed by a snarl.)

First Voice.	{	God for King Charles! Pym and such carles To the devil that prompts 'em their treasonous parles. Cavaliers up. Lips from the cup, Hands from the pasty, nor bite take nor sup Till you're—
All.	{	Chorus:—Marching along, fifty score strong, Great-hearted Gentlemen, singing this song.

III

(Lines 1 and 2, bitterly; lines 3 and 4, heroically.)

Second Voice.	{	Hampden to hell, and his obsequies knell.
		Serve Hazelrig, Fiennes, and young Harry as well.
		England, good cheer. Rupert is near!
		Kentish and loyalist keep we not here.
All.	{	<i>Chorus</i> :—Marching along, fifty score strong,
		Great-hearted Gentlemen, singing this song.

IV

(With great and mounting enthusiasm.)

Two Voices.	{	Then, God for King Charles! Pym and his snarls
		To the devil that pricks on such pestilent carles.
		Hold by the right, you double your might;
		So, onward to Nottingham, fresh for the fight.
All.	{	<i>Chorus</i> :—March we along, fifty score strong,
		Great-hearted Gentlemen, singing this song.

This selection should be given in strict marching rhythm with a well-defined beat. It should increase in excitement and force to the end. Remember that proper names and such unusual words as *carles* need extra care if the audience is to understand them. While you are rehearsing this song, it may help to have the group mark time in place and to have the individual speakers use appropriate gestures.

A PRAYER TO ST. CATHERINE

(Arranged for a chorus of girls divided into four groups.)

All.	St. Catherine, St. Catherine, O lend me thy aid, And grant that I never May be an old maid.
First.	A husband, St. Catherine,
Second.	A GOOD one, St. Catherine,
All.	But ANYONE better than No one, St. Catherine.

Third.	Rich, St. Catherine,
Fourth.	Young, St. Catherine,
Half the Choir.	Handsome, St. Catherine,
All.	Soon, St. Catherine.

These nonsense rhymes may be used as articulation drills or as encores. They offer opportunity for refrain practice as well.

HERE'S A HEALTH TO THEM THAT CAN RIDE

(Chorus of boys divided into light and dark voices.)

One Half Light.	Here's a health to them that can ride!
One Half Dark.	Here's a health to them that can ride!
Other Half of the Group.	{ And those that don't wish good luck to the cause, May they roast by their own fireside!
Second Half of Light Voices.	{ It's good to drown care in the chase,
Second Half of Dark Voices.	{ It's good to drown care in the bowl,
One Dark Voice	{ It's good to support Daniel Haigh and his hounds, Here's his health from the depth of my soul.

Chorus

All.	{ Hurrah for the loud tally-ho! Hurrah for the loud tally-ho! It's good to support Daniel Haigh and his hounds, And echo the shrill tally-ho!
Light Voices.	Here's a health to them that can ride,
Dark Voices.	Here's a health to them that ride bold,
Light Voices.	{ May the leaps and the danger that each has defied In columns of sporting be told.
One Light Voice.	Here's freedom to him that would walk,
One Dark Voice.	Here's freedom to him that would ride!
Dark Voices.	{ There's none ever feared that the horn should be heard Who the joys of the chase ever tried.

Chorus

THE FOUR PRESENTS

(For a mixed chorus divided into dark and light voices.)

- | | |
|-----------------------|--|
| Light Voices. | I had four brothers over the sea, |
| Half the Chorus. | Perrie, Merrie, Dixi, Domine. |
| Light Voices. | And they each sent a present unto me. |
| All. | { Petrum, Partrum, Paradisi, Tempore,
Perrie, Merrie, Dixi, Domine. |
| One Half Dark. | The first sent a goose without any bone, |
| Other Half of Chorus. | Perrie, Merrie, Dixi, Domine: |
| One Half Dark. | The second sent a cherry without any stone. |
| All. | { Petrum, Partrum, Paradisi, Tempore,
Perrie, Merrie, Dixi, Domine. |
| Other Half Dark. | The third sent a blanket without any thread, |
| The Light Voices. | Perrie, Merrie, Dixi, Domine: |
| Other Half Dark. | The fourth sent a book that no man could read. |
| All. | { Petrum, Partrum, Paradisi, Tempore,
Perrie, Merrie, Dixi, Domine. |
| One Light Voice. | When the cherry's in blossom, there is no stone, |
| Light Voices. | Perrie, Merrie, Dixi, Domine; |
| Another Light Voice. | When the goose is in the eggshell there is no bone. |
| All. | { Petrum, Partrum, Paradisi, Tempore,
Perrie, Merrie, Dixi, Domine. |
| One Dark Voice. | { When the wool's on the sheep's back, there is no
thread, |
| The Dark Voices. | Perrie, Merrie, Dixi, Domine. |
| Another Dark Voice. | When the book's in the press, no man can read. |
| All. | { Petrum, Partrum, Paradisi, Tempore,
Perrie, Merrie, Dixi, Domine. |

(Repeat the last two lines three times, more softly each time, until at the end it is a faraway whisper.)

THE WEE COOPER OF FIFE

(A mixed chorus divided into two groups, boys and girls. The cooper is read by one boy; the wife, by one girl. All the boys read the lines of the last stanza directly to the audience.)

All the Boys.	There was a wee cooper who lived in Fife,
The Girls.	Nicketty, nackity, noo, noo, noo
The Boys.	And he has gotten a genteel wife,
All.	{ Hey willie wallacky, how John Dougall, Alane, quo' Rushetty, roue, roue, roue.
The Girls.	She wadna bake, and she wadna spin,
The Boys.	Nicketty, nackity, noo, noo, noo
The Girls.	For the shaming o' her gentle kin,
Half the Chorus.	Hey willie wallacky, how John Dougall,
The Other Half.	Alane, quo' Rushetty, roue, roue, roue.
The Girls.	{ She wadna wash, nor she wadna wring, Nicketty, <i>etc.</i> (<i>very softly</i>) For the spoiling o' her golden ring,
The Boys.	Hey willie, <i>etc.</i>
Half the Boys.	The cooper's awa' to his wool pack,
The Girls (in a whisper).	{ Nicketty, <i>etc.</i>
Other Half Boys.	And has laid a sheepskin on his wife's back.
The Girls.	Hey willie, <i>etc.</i>
The Boys.	Alane, <i>etc.</i>
One Boy.	"It's I'll no thrash ye, for your proud kin,"
The Boys.	Nicketty, <i>etc.</i>
One Boy.	"But I will thrash my own sheepskin,"
All.	Hey willie, <i>etc.</i>
One Girl.	"O I will bake and I will brew,"
All the Girls.	Nicketty, <i>etc.</i>
One Girl.	"And never more think of my comely hue,"
All, in a Shout.	Hey willie, <i>etc.</i>
One Girl.	"O I will wash and I will wring,"
The Boys.	Nicketty, <i>etc.</i>
One Girl.	"And never more think of my golden ring,"
All (in a shout).	Hey willie, <i>etc.</i>

Four Boys.	All ye who have gotten a genteel wife,
All the Boys.	Nicketty, <i>etc.</i>
Four Boys.	Send ye for the bonnie wee cooper of Fife,
All.	Hey willie, <i>etc.</i>

BINGO

(For a boys' chorus, divided into two parts.)

Light Voices.	The miller's old dog sat at the mill door,
All.	And his name was little Bingo,
Four Boys for Each Phrase.	{ <i>B</i> with an <i>I</i> , <i>I</i> with an <i>N</i> ,
	{ <i>N</i> with a <i>G</i> , <i>G</i> with an <i>O</i> ,
All.	And his name was little Bingo.
Half the Chorus.	The miller he bought a cask of ale,
The Other Half.	And he called it right good Stingo.
Five Boys for Each Phrase.	{ <i>S</i> with a <i>T</i> , <i>T</i> with an <i>I</i> ,
	{ <i>I</i> with an <i>N</i> , <i>N</i> with a <i>G</i> , <i>G</i> with an <i>O</i> ,
All.	And he called it right good Stingo.
One Boy.	The miller he went to town one day,
Another Boy.	And he bought a wedding ring, oh!
Half the Chorus, Alternating for Each Phrase.	{ <i>R</i> with an <i>I</i> , <i>I</i> with an <i>N</i> ,
	{ <i>N</i> with a <i>G</i> , <i>G</i> with an <i>O</i> ,
All.	And he bought a wedding ring, oh!

(Repeat the last chorus, beginning with a few voices on "*R* with an *I*" and adding voices until all shout the last line.)

WHISTLE, WHISTLE, OLD WIFE

(For a mixed chorus, divided according to sex.)

Boys.	"Whistle, whistle, old wife, and you'll get a hen."
Girls.	{ "I wouldn't whistle," said the wife, "if you could give me ten."
Boys.	{ "Whistle, whistle, old wife, and you'll get a cock."
Girls.	{ "I wouldn't whistle," said the wife, "if you gave me a flock."

Boys.	{ "Whistle, whistle, old wife, and you'll get a coo (cow)."
Girls.	{ "I wouldn't whistle," said the wife, "if you could give me two."
Boys.	{ "Whistle, whistle, old wife, and you'll get a gown,"
Girls.	{ "I wouldn't whistle," said the wife, "for the best one in town."
Boys.	"Whistle, whistle, old wife, and you'll get a man."
Girls.	{ "Wheep! wauple," said the wife, "I'll whistle if I can!"

GIVE US MEN¹

(Arranged for choral reading by a boys' choir, divided into high, medium, and low voices.)

High.	Give us men!
Medium.	{ Men from every rank, Fresh and free and frank;
High.	{ Men of thought and reading, Men of light and leading, Men of loyal breeding, The nation's welfare speeding;
Low.	{ Men of faith and not of fiction, Men of lofty aim in action, Give us men—I say again,
All.	Give us men!
Medium.	Give us men!
Low.	{ Strong and stalwart ones: Men whose highest hope inspires, Men whom purest honor fires.
Medium.	{ Men who trample self beneath them. Men who make their country wreath them As her noble sons, Worthy of their sires:

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High and Medium.	{	Men who never shame their mothers, Men who never fail their brothers, True however false all others, Give us men—I say again,
All.		Give us men!
Low.		Give us men!
High.	{	Men who when the tempest gathers Grasp the standard of their fathers In the thickest fight;
High and Medium.	{	Men who strike for home and altar, (Let the coward cringe and falter), God defend the right! True as truth though low and lonely, Tender as the brave are only;
Medium and Low.	{	Men who tread where saints have trod, Men for country, home, and God; Give us men—I say again,
All.		Give us such men!

—J. G. HOLLAND.

THE LADY OF SHALOTT

(Arranged for choral reading by a mixed choir of boys and girls,
each group divided into high and low voices.)

PART I

Girls Low.	{	On either side the river lie Long fields of barley and of rye, That clothe the wold and meet the sky;
Boys High.	{	And thro' the field the road runs by To many-tower'd Camelot;
Both.	{	And up and down the people go, Gazing where the lilies blow Round an island there below The island of Shalott.

Girls High.	{ Willows whiten, aspens quiver, Little breezes dusk and shiver Thro' the wave that runs forever By the island in the river Flowing down to Camelot.
Girls Low	{ Four gray walls, and four gray towers, Overlook a space of flowers, And the silent isle imbowers The Lady of Shalott.
Boys Low.	{ By the margin, willow-veil'd Slide the heavy barges trail'd By slow horses; and unhail'd The shallop flitteth silken-sail'd Skimming down to Camelot:
All Boys.	{ But who hath seen her wave her hand? Or at the casement seen her stand? Or is she known in all the land, The Lady of Shalott?
Boys High and Girls High.	{ Only reapers, reaping early In among the bearded barley, Hear a song that echoes cheerly From the river winding clearly, Down to tower'd Camelot: And by the moon the reaper weary, Piling sheaves in uplands airy, Listening, whispers, "'Tis the fairy Lady of Shalott."

PART II

All Girls.	{ There she weaves by night and day A magic web with colors gay. She has heard a whisper say, A curse is on her if she stay To look down to Camelot. She knows not what the curse may be, And so she weaveth steadily, And little other care hath she, The Lady of Shalott.
------------	---

- | | |
|-----------------------------------|--|
| All Boys. | { And moving thro' a mirror clear
That hangs before her all the year,
Shadows of the world appear.
There she sees the highway near
Winding down to Camelot:
There the river eddy whirls,
And there the surly village-churls,
And the red-cloaks of market-girls,
Pass onward from Shalott. |
| Three Girls High.
One Boy Low. | { Sometimes a troop of damsels glad,
An abbot on an ambling pad,
{ Sometimes a curly shepherd-lad,
Two Boys High. { Or long-hair'd page in crimson clad,
Goes by to tower'd Camelot;
Two Boys Low. { And sometimes thro' the mirror blue
{ The knights come riding two and two:
High Voices. { She hath no loyal knight and true,
The Lady of Shalott. |
| Low Voices. | { But in her web she still delights
To weave the mirror's magic sights
For often thro' the silent nights
A funeral, with plumes and lights,
And music, went to Camelot:
High Voices. { Or when the moon was overhead,
{ Came two young lovers lately wed;
One Girl High. { "I am half sick of shadows," said
The Lady of Shalott. |

PART III

- | | |
|---------------|--|
| All the Boys. | { A bow-shot from her bower-eaves,
He rode between the barley-sheaves,
The sun came, dazzling thro' the leaves,
And flamed upon the brazen greaves
Of bold Sir Lancelot.
A red-cross knight forever kneel'd
To a lady in his shield,
That sparkled on the yellow field,
Beside remote Shalott. |
|---------------|--|

All the Girls.

The gemmy bridle glitter'd free,
 Like to some branch of stars we see
 Hung in the golden Galaxy.
 The bridle bells rang merrily
 As he rode down to Camelot;
 And from his blazon'd baldric slung
 A mighty silver bugle hung,
 And as he rode his armor rung,
 Beside remote Shalott.

The High Voices.

All in the blue unclouded weather
 Thick-jewell'd shone the saddle-leather,
 The helmet and the helmet-feather
 Burn'd like one burning flame together,
 As he rode down to Camelot.
 As often thro' the purple night,
 Below the starry clusters bright,
 Some bearded meteor, trailing light,
 Moves over still Shalott.

The Low Voices.

His broad clear brow in sunlight glow'd;
 On burnish'd hooves his war-horse trode;
 From underneath his helmet flow'd
 His coal-black curls as on he rode,
 As he rode down to Camelot.
 From the bank and from the river
 He flashed into the crystal mirror,
 "Tirra lirra," by the river
 Sang Sir Lancelot.

One Boy Low.

The Girls High.

She left the web, she left the loom,
 She made three paces thro' the room,
 She saw the water-lily bloom,
 She saw the helmet and the plume,
 She look'd down to Camelot.

The Girls Low.¹

Out flew the web and floated wide;
 The mirror crack'd from side to side;
 "The curse is come upon me," cried
 The Lady of Shalott.

¹ The speech is given by one girl high.

PART IV

The Girls High.

{ In the stormy east-wind straining,
The pale yellow woods were waning,
The broad stream in his banks complaining,
Heavily the low sky raining
Over tower'd Camelot;
Down she came and found a boat
Beneath a willow left afloat,
And round about the prow she wrote
The Lady of Shalott.

The Boys High.

{ And down the river's dim expanse—
Like some bold seer in a trance,
Seeing all his own mischance—
With a glassy countenance
Did she look to Camelot.
And at the closing of the day
She loosed the chain, and down she lay;
The broad stream bore her far away,
The Lady of Shalott.

All the Girls.

{ Lying, robed in snowy white
That loosely flew to left and right—
The leaves upon her falling light—
Thro' the noises of the night
She floated down to Camelot:
And as the boat-head wound along
The willowy hills and fields among,
They heard her singing her last song,
The Lady of Shalott.

The Girls High
and
the Boys High.

{ Heard a carol, mournful, holy,
Chanted loudly, chanted lowly,
Till her blood was frozen slowly,
And her eyes were darken'd wholly,
Turn'd to tower'd Camelot.
For ere she reached upon the tide
The first house by the water-side,
Singing in her song she died,
The Lady of Shalott.

The Boys High.	{	Under tower and balcony,
		By garden-wall and gallery,
		A gleaming shape she floated by,
		Dead-pale between the houses high, Silent into Camelot.
The Boys Low.	{	Out upon the wharfs they came,
		Knight and burgher, lord and dame,
		And round the prow they read her name, <i>The Lady of Shalott.</i>
Two Boys L. and H.		Who is this? and what is here?
Half the Boys Low and High.	{	And in the lighted palace near
		Died the sound of royal cheer;
		And they cross'd themselves for fear, All the knights at Camelot;
One Boy Low.	{	But Lancelot mused a little space;
		He said, "She has a lovely face;
		God in his mercy lend her grace,
		<i>The Lady of Shalott."</i>

—ALFRED TENNYSON.

(Last 2 lines repeated in a whisper by entire choir.)

THE HIGHWAYMAN ¹

(Arranged for choral reading by a boys' choir divided into high, medium, and low voices.)

PART ONE

I

Low.	{	The wind was a torrent of darkness among the
		gusty trees,
Medium.	{	The moon was a ghostly galleon tossed upon
		cloudy seas,
High.	{	The road was a ribbon of moonlight over the
		purple moor,
Medium.		And the highwayman came riding—
High.		Riding—riding—
Medium and High.	{	The highwayman came riding, up to the old inn-
		door.

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II

Medium.	{	He'd a French cocked-hat on his forehead, a bunch of lace at his chin, A coat of the claret velvet, and breeches of brown doe-skin;
High.	{	They fitted with never a wrinkle: his boots were up to the thigh! And he rode with a jeweled twinkle, His pistol butts a-twinkle, His rapier hilt a-twinkle, under the jeweled sky.

III

Half the Choir.	{	Over the cobbles he clattered and clashed in the dark inn-yard, And he tapped with his whip on the shutters, but all was locked and barred;
Other Half of the Choir.	{	He whistled a tune to the window, and who should be waiting there But the landlord's black-eyed daughter, Bess, the landlord's daughter, Plaiting a dark red love-knot into her long black hair.

IV

Low Voices.	{	And dark in the dark old inn-yard a stable- wicket creaked Where Tim the ostler listened; his face was white and peaked; His eyes were hollows of madness, his hair like mouldy hay, But he loved the landlord's daughter, The landlord's red-lipped daughter, Dumb as a dog he listened, and he heard the robber say—
-------------	---	---

V

One Low Voice.

{ "One kiss, my bonny sweetheart, I'm after a
 prize tonight,
 But I shall be back with the yellow gold before
 the morning light;
 Yet, if they press me sharply, and harry me
 through the day,
 Then look for me by moonlight,
 Watch for me by moonlight,
 I'll come to thee by moonlight, though hell
 should bar the way."

VI

Medium Voices.

{ He rose upright in the stirrups; he scarce could
 reach her hand,
 But she loosened her hair i' the casement! His
 face burnt like a brand
 As the black cascade of perfume came tumbling
 over his breast;
 And he kissed its waves in the moonlight,
 (Oh, sweet black waves in the moon-
 light!)
 Then he tugged at his rein in the moonlight, and
 galloped away to the West.

PART TWO

I

(1—high voices; 2—medium voices.)

High.

High and Medium.

Low.

High and Medium.

All.

	1	2
	<div style="display: flex; justify-content: space-around; width: 100%;"> 1 2 </div>	
	He did not come in the dawning; he did not come at noon;	
	{ And out o' the tawny sunset, before the rise o' the moon,	
	{ When the road was a gypsy's ribbon, looping the purple moor,	
	A redcoat troop came marching—	
	Marching—marching—	
	{ King George's men came marching, up to the old inn-door.	

II

Low Voices.

{ They said no word to the landlord, they drank
his ale instead,
But they gagged his daughter and bound her to
the foot of her narrow bed;
Two of them knelt at her casement, with muskets
at their side!
There was death at every window;
And hell at one dark window;
For Bess could see, through her casement, the
road that *he* would ride.

III

Low Voices.

{ They had tied her up to attention, with many a
sniggering jest;
They had bound a musket beside her, with the
barrel beneath her breast!
“Now keep good watch!” and they kissed her.
She heard the dead man say—

One Low Voice.

{ “*Look for me by moonlight;
Watch for me by moonlight;
I’ll come to thee by moonlight, though hell should
bar the way!*”

IV

Medium Voices.

{ She twisted her hands behind her; but all the
knots held good!
She writhed her hands till her fingers were wet
with sweat or blood!
They stretched and strained in the darkness, and
the hours crawled by like years,
Till, now, on the stroke of midnight,
Cold on the stroke of midnight,
The tip of one finger touched it! The trigger at
least was hers!

V

Medium Voices.

The tip of one finger touched it; she strove no more for the rest!
 Up, she stood up to attention, with the barrel beneath her breast.
 She would not risk their hearing; she would not strive again;
 For the road lay bare in the moonlight;
 Blank and bare in the moonlight;
 And the blood of her veins in the moonlight throbbed to her love's refrain.

VI

The high voices continue the refrain "tlot-tlot" throughout the stanzas, which are read by the medium voices.

Tlot-tlot; tlot-tlot! Had they heard it? The horse-hoofs ringing clear;
Tlot-tlot; tlot-tlot, in the distance? Were they deaf that they did not hear?
 Down the ribbon of moonlight, over the brow of the hill,
 The highwayman came riding,
 Riding,—riding!
 The red-coats looked to their priming! She stood up, straight and still!

VII

Tlot-tlot, in the frosty silence! *Tlot-tlot,* in the echoing night!
 Nearer he came and nearer! Her face was like a light!
 Her eyes grew wide for a moment; she drew one last deep breath,
 Then her finger moved in the moonlight,
 Her musket shattered the moonlight,
 Shattered her breast in the moonlight and warned him—with her death.

VIII

Low Voices.

{ He turned; he spurred to the West; he did not
know who stood
Bowed, with her head o'er the musket, drenched
with her own red blood!
Not till the dawn he heard it, his face grew grey
to hear
How Bess, the landlord's daughter,
The landlord's black-eyed daughter,
Had watched for her love in the moonlight, and
died in the darkness there.

IX

All Low Voices.

{ Back, he spurred like a madman, shrieking a
curse to the sky,
With the white road smoking behind him, and his
rapier brandished high!
Blood-red were his spurs i' the golden noon;
wine-red was his velvet coat;
When they shot him down on the highway,
Down like a dog on the highway,

Half the Low Voices.

{ And he lay in his blood on the highway, with the
bunch of lace at his throat.

* * * *

X

Half the High and
Medium Voices.

{ *And still of a winter's night, they say, when the
wind is in the trees,
When the moon is a ghostly galleon tossed upon
cloudy seas,
When the road is a ribbon of moonlight over the
purple moor,
A highwayman comes riding—
Riding—riding—
A highwayman comes riding, up to the old inn-
door.*

XI

Half the Low Voices	{	<i>Over the cobbles he clatters and clangs in the dark inn-yard;</i>
+		<i>And he taps with his whip on the shutters, but all is locked and barred;</i>
Half the Medium Voices	{	<i>He whistles a tune to the window, and who should be waiting there</i>
+		<i>But the landlord's black-eyed daughter,</i>
Half the High Voices.	{	<i>Bess, the landlord's daughter,</i>
	{	<i>Plaiting a dark red love-knot into her long black hair.</i>

—ALFRED NOYES.

Scripture Readings for Assemblies

ECCLESIASTES XI: 9-12; XII

(For a boys' choir divided into light and dark voices.)

Light Voices.	{	Rejoice, O young man, in thy youth; and let thy heart cheer thee in the days of thy youth, and walk in the ways of thine heart, and in the sight of thine eyes: but know thou, that for all these things God will bring thee into judgment.
Dark Voices.		Therefore remove sorrow from thy heart, and put away evil from thy flesh: for childhood and youth are vanity.
All.	{	Remember also thy Creator in the days of thy youth, while the evil days come not, nor the years draw nigh, when thou shalt say, I have no pleasure in them:
One Half the Choir.		while the sun, or the light, or the moon, or the stars, be not darkened, nor the clouds return after the rain:
Other Half of Choir.	{	in the day when the keepers of the house shall tremble, and the strong men shall bow themselves, and the grinders cease because they are few, and those that look out of the windows be darkened, and the doors shall be shut in the streets:

Light Voices.	{ when the sound of the grinding is low, and one shall rise up at the voice of a bird, and all the daughters of music shall be brought low;
Dark Voices.	{ yea, they shall be afraid of that which is high, and terrors shall be in the way; and the almond tree shall blossom, and the grasshopper shall be a burden, and desire shall fail:
All.	{ because man goeth to his long home, and the mourners go about the streets: or ever the silver cord be loosed, or the golden bowl be broken, or the pitcher be broken at the fountain, or the wheel broken at the cistern; then shall the dust return to the earth as it was: and the spirit shall return unto God who gave it.
One Voice from the Rear.	{ Vanity of vanities, saith the Preacher; all is vanity.

PSALM XC

(Arranged for a mixed choir of girls and boys, each group divided into light and heavy voices.)

Light Boys and Girls.	{ Lord, thou hast been our dwelling-place in all generations.
All.	{ Before the mountains were brought forth, or ever thou hadst formed the earth and the world, even from everlasting to everlasting, thou art God.
Dark Boys and Girls.	{ Thou turnest man to destruction; and sayest, Return, ye children of men.
Girls.	{ For a thousand years in thy sight are but as yesterday when it is past, and as a watch in the night.
Boys.	{ Thou carriest them away as with a flood; they are as a sleep: in the morning they are like grass which groweth up.

Light Girls.	{ In the morning it flourisheth, and groweth up; in the evening it is cut down, and withereth.
Light Boys.	{ For we are consumed by thine anger, and by thy wrath are we troubled.
Dark Boys.	{ Thou hast set our iniquities before thee, our secret sins in the light of thy countenance. For all our days are passed away in thy wrath: we spend our years as a tale that is told.
Dark Girls.	{ The days of our years are threescore and ten; and if by reason of strength they be fourscore years, yet is their strength labour and sorrow; for it is soon cut off, and we fly away.
Light Boys and Girls.	{ Who knoweth the power of thine anger? even according to thy fear, so is thy wrath.
Dark Boys and Girls.	{ So teach us to number our days, that we may apply our hearts unto wisdom.
All.	{ Return, O Lord, how long? and let it repent thee concerning thy servants.
Light Girls.	{ O satisfy us early with thy mercy; that we may rejoice and be glad all our days.
Light Boys.	{ Make us glad according to the days wherein thou hast afflicted us, and the years wherein we have seen evil.
Dark Voices.	{ Let thy work appear unto thy servants, and thy glory unto their children.
All.	{ And let the beauty of the Lord our God be upon us: and establish thou the work of our hands upon us; yea, the work of our hands establish thou it.

PSALM C

(For a choir of girls or boys, divided into light and dark voices.)

All.	Make a joyful noise unto the Lord, all ye lands.
Light.	{ Serve the Lord with gladness: come before his presence with singing.
Dark.	{ Know ye that the Lord he is God: it is he that hath made us, and not we ourselves; we are his people, and the sheep of his pasture.

1
Enter into his gates with thanksgiving, and
2
into his courts with praise: be thankful unto him,
and bless his name.

1— ½ Choir.
2— ½ Choir.

All. { For the Lord is good; his mercy is everlasting;
and his truth endureth to all generations.

PSALM XXIII

(Arranged for a mixed choir of girls and boys, divided into light and dark voices.)

Light Boys and Girls.	{ The Lord is my shepherd, I shall not want He feedeth me in the green pastures He leadeth me beside the still waters He restoreth my soul. He bringeth me in paths of righteousness for His Name's sake.
Dark Boys and Girls.	{ Yea, though I walk through the valley of the shadow of death I shall fear no evil, for Thou art with me. Thy rod and Thy staff, they comfort me.
Girls.	{ Thou preparest a table before me in the presence of mine enemies.
Boys.	{ Thou annointest my head with oil; my cup runneth over.
All.	{ Surely goodness and mercy shall follow me all the days of my life, And I shall dwell in the house of the Lord for- ever.

A Reading for Thanksgiving

(Arranged for a mixed choir, divided into light, medium, and dark voices.)

THANKSGIVING FOR OUR TASK ¹

Girls.	{ The sickle is dulled of the reaping and the thresh- ing-floor is bare; The dust of the night's in the air. The peace of the weary is ours: All day we have taken the fruit and the grain and the seeds of the flowers.
--------	---

¹ Reprinted by permission of Mitchell Kennerley.

Boys. { The ev'ning is chill,
It is good now to gather in peace by the flames of
the fire.
We have done now the deed that we did for our
need and desire:
We have wrought our will.

Light Boys and Girls. { And now for the boon of abundance and golden
increase,
And immured peace,
Shall we thank our God?
Bethink us, amid His indulgence, His terrible
rod?

Medium Boys and Girls. { Shall we be as the maple and oak,
Strew the earth with our gold, giving only bare
boughs to the sky?
Nay, the pine stayeth green while the Winter
growls sullenly by,
And doth not revoke
For soft days or stern days the pledge of its con-
stancy.

Dark Boys and Girls. { Shall we not be
Also the same through all days,
Giving thanks when the battle breaks on us, in
toil giving praise?

Medium Boys. { O Father who saw at the dawn,
That the folly of Pride would be the lush weed of
our sin,
There is better than that in our hearts, O enter
therein,
A light burneth, though wan
And weak be the flame, yet it gloweth, our
Humility!

Light Boys. { Ah, how can it be
Trimmed o' the wick,
And replenished with oil to burn brightly and
golden and quick?

Dark Boys.	{	For deep in our hearts We wish to be thankful through lean years and fat without change, Knowing that here Thou hast set for the spirit a range:
Medium Boys.	{	We would play well our parts, Making America throb with the building of souls and the glory of good;
All Boys.	{	Yea, and we would And before the last Autumn we will Build a temple from ocean to ocean where deeds never still
All Girls.	{	Melodiously shall proclaim Thanksgiving forever that Thou hast set here to our hand So wondrous a mystical harvest, that Thou dost demand Sheaves bound in Thy name,
Dark Voices.	{	Yea, supersubstantial sheaves of strong souls that have grown Fain to be known As the corn of Thine occident field:
All.	{	O Yielder of All, can America worthily thank Thee till such be her yield?
Light Voices.	{	In the mellowing light Of the goldenest days that precede the gray days of the year, We sing Thee our harvesting song and we pray Thee to hear, In the midst of Thy might:
Half the Choir.		Labor is given to us,
All.		Let us give thanks!
Other Half Choir.		Power worketh through us,
All.		Let us give thanks!
Half the Light Voices.	{	Not for what we have
Half the Light Girls.		(So might speak a slave),
Half the Medium Voices.	{	Not for the garnering, Gratefully we sing,

Half the Dark Voices.	{	But for the mighty thing We must do, travailing!
All the Light Voices.	{	For our task and for our strength; For the journey and its length;
All the Medium Voices.	{	For our dauntless eagerness; For our humbling weariness;
All the Dark Voices.	{	For these, for these, O Father, Let us give thanks!
All.	{	For these, O Mighty Father, Take Thou our thanks!

—SHAEMAS O'SHEEL.

A Reading for Commencement

(Arranged for boys' choir divided into light, medium, and dark voices.)

A TROOP OF THE GUARD ¹

Dark.	There's a trampling of hoofs in the busy street,
Medium.	There's a clanking of sabers on floor and stair,
One Half Medium.	{ There's a sound of restless, hurrying feet, Of voices that whisper, of lips that entreat,—
Light.	{ Will they live, will they die, will they strive, will they dare?—
One Half Medium.	{ The houses are garlanded, flags flutter gay, For a troop of the Guard rides forth today.
Light.	{ Oh, the troopers will ride and their hearts will leap, When it's shoulder to shoulder and friend to friend—
1—Light; 2—Med- ium; 3—Dark.	{ But it's some to the pinnacle,/some to the deep,/
	{ And some in the glow of their strength to sleep,/
	{ And for all it's a fight to the tale's far end,
All.	{ And it's each to his goal, nor turn nor sway, When the troop of the Guard rides forth today.
One Half Light.	{ The dawn is upon us, the pale light speeds To the zenith with glamour and golden dart.

¹ Harvard Class Poem, 1907. Reprinted by permission of the author.

All Light.	{ On, up! Boot and saddle! Give spurs to your steeds! There's a city beleaguered that cries for men's deeds, With the pain of the world in its cavernous heart.
Light and Medium.	{ Ours be the triumph! Humanity calls! Life's not a dream in the clover!
All.	{ On to the walls, on to the walls, On to the walls, and over!
Dark.	{ The wine is spent, the tale is spun, The revelry of youth is done.
1—Medium; 2—Light.	{ The horses prance, the bridles clink, While maidens fair in bright array With us the last sweet goblet drink, Then bid us, / "Mount and away!" /
Light.	{ Into the dawn, we ride, we ride, Fellow and fellow, side by side;
Light and Medium.	{ Galloping over the field and hill, Over the marshland, stalwart still,
Medium.	{ Into the forest's shadowy hush, Where specters walk in sunless day,
Medium and Dark.	{ And in dark pool and branch and bush The treacherous will-o'-the-wisp lights play.
Dark.	{ Out of the wood 'neath the risen sun, Weary we gallop, one and one, To a richer hope and a stronger foe
Dark and Medium.	{ And a hotter fight in the fields below— Each man his own slave, each his lord, For the golden spurs and the victor's sword!
One Half the Choir.	{ An anxious generation sends us forth On the far conquest of the thrones of might. From west to east, from south to north, Earth's children, weary-eyed from too much light, Cry from their dream-forsaken vales of pain, "Give us our gods, give us our gods, again!"

- Other Half of Choir. { A lofty and relentless century,
Gazing with Argus eyes,
Has pierced the very inmost halls of faith;
And left no shelter whither man may flee
From the cold storms of night and lovelessness
and death.
- Light Voices. { Old gods have fallen and the new must rise!
Out of the dust of doubt and broken creeds,
The sons of those who cast men's idols low
Must build up for a hungry people's needs
New gods, new hopes, new strength to toil and
grow;
- Medium Voices. { Knowing that nought that ever lived can die,—
No act, no dream but spreads its sails, sublime,
Sweeping across the visible seas of time
Into the treasure-haven of eternity.
- All Light and
Medium and
Half the Dark
Voices. { The portals are open, the white road leads
Through thicket and garden, o'er stone and sod.
On, up! Boot and saddle! Give spurs to your
steeds
There's a city beleaguered that cries for men's
deeds,
For the faith that is strength and the love that
is God!
- One Half the Choir. { On, through the dawning! Humanity calls!
Life's not a dream in the clover!
- All. { On to the walls, on to the walls,
On to the walls, and over!

—HERMANN HAGEDORN, JR.

PROBLEMS OF ACTING



"The Actor's Gift"

WHEN BURBAGE PLAYED ¹

(To L. B.)

When Burbage played, the stage was bare
Of fount and temple, tower and stair;
Two backwords eked a battle out,
Two supers made a rabble-rout,
The Throne of Denmark was a chair!

And yet, no less, the audience there
Thrilled through all changes of Despair,
Hope, Anger, Fear, Delight and Doubt,
When Burbage played!

This is the Actor's gift,—to share
All moods, all passions, nor to care
One whit for scene, so he without
Can lead men's minds the roundabout,
Stirred as of old those hearers were,
When Burbage played!

¹ Reprinted by permission.

THE DIRECTOR'S PROBLEM

IT IS the purpose of the director to interpret for the audience the play as it has been written by the author. Upon him rests the responsibility for casting, setting, and producing the drama indicated in the written script. The producer works under the director to bring to perfection the physical aspects of the play—the sets, the props, the costumes, and the lights. The manager controls the budgeting of expense, the arrangements for the theatre, the sale and distribution of the tickets, and similar matters.

Under the producer are specialists in each field—the lighting is under the direction of a chief engineer; there is one man in charge of the designing of sets and costumes; and a wardrobe mistress is charged with the care and distribution of the costumes. One person is frequently assigned to care for the “props.” If there is incidental music, one person is responsible for it. Most professional actors are competent to make themselves up, but occasionally (especially in opera) there is a make-up man assigned by the producer. It may be seen, then, that any theatrical performance is a group enterprise, requiring the harmonious co-operation of many people, all working under the leadership of a director to accomplish a unified, artistic whole. This idea of co-operative effort will be stressed again and again here, for it is the essence of theatre.

THE ACTOR'S PROBLEMS

AS THE poem on page 169 suggests, the actor strives to portray the character he represents so vividly that, for the span of the play, the audience is willing to believe he is the character whom the playwright created, and that the time, place, and circumstances are all as the playwright has imagined. This differs, as you can readily see, from the purpose of the platform reader, whose aim is not to portray, but to suggest the character, the plot, and the scene. It is easy to see the relation between acting and reading, however, if you compare them to opera and concert singing, respectively.

If the actor is to create for his audience the character imagined by the playwright, he must look the part, act the part, and sound the part. His make-up and costume, his posture, and his "props" help him to look the part. His pantomime and "business" help him to supplement the author's words and to act the part. Most important of all, perhaps, his voice and speech enable him to breathe the breath of life into the words of the script and to give color and form to the black and white print.

Often an actor becomes so identified with a part that it is impossible for us to think of the character except as the actor portrayed him—in this way Joseph Jefferson BECAME Rip Van Winkle for a whole generation of playgoers. Walter Hampden's Cyrano and Helen Hayes' Victoria have

become authentic personalities as a result of really creative talent on the part of the actor. Many people have their conception of the part of Hamlet set by the first actor whom they see in the role, especially if they are fortunate enough to meet the melancholy Dane first through the artistry of a great actor such as Forbes-Robertson or, in later days, John Gielgud or John Barrymore. Such vividness and truth of impersonation are a rare but precious experience.

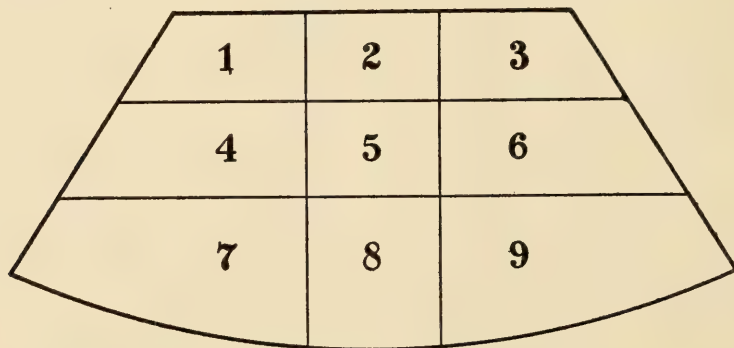
Problem I

PANTOMIME IN ACTING

THE secret of effective pantomime lies in accurate observation of life, selection of significant detail, practice in adapting the pantomime to the situations of the play, and, finally, progression from the initial picture to the final tableau. You will notice that not IMITATION, but ADAPTATION FROM LIFE, is the goal. This is true of all parts of acting. Acting is art, not nature; and, while good acting seems natural, in the sense that the actor seems to be reacting to the situation as if it were real and happening to the character for the first time, such spontaneity and "naturalness" are the result of deliberate thought and many rehearsals. Perhaps a story will help to make this clear. In a play that appeared on Broadway some time ago, E. A. Mathews, the English actor, played the part of a surgeon who discovers that the vial of poison which has apparently been used to murder a young woman has been taken from his own surgery. The surgeon suspects his wife of the murder, and sets about to remove all traces which might lead to her discovery by the police. His first step is to soak his label off the poison bottle so that the bottle cannot be traced. The table was so arranged and the lighting was so planned that when the actor placed the label on the table, it was in full view of the audience. Moreover, the actor conveyed so vividly the satisfaction which he felt in having removed one

important clue, that the fact was registered firmly in the minds of all. After much wiping of surfaces to remove fingerprints and other clues, he started to depart up center, leaving the label on the table. The gasps of the audience, and their agonized reminders to the actor not to forget were eloquent tribute to the art by which a seemingly natural act had been performed to fulfill the dramatist's purpose.

Here is another instance of how careful direction is needed so that a seemingly natural scene may be presented with full dramatic value. In Act II, Scene 1, of *Macbeth*, we find



Stage Positions. 1—Upper right; 2—up centre; 3—upper left; 4—right centre; 5—centre; 6—left centre; 7—down right; 8—down centre; 9—down left.

the long and very important soliloquy beginning, "Is this a dagger which I see before me?" There is no internal evidence that Macbeth is left-handed; therefore, when he reaches for the dagger, he will use his right hand. It is, at the same time, important that we see the horror and superstitious awe which this supernatural appearance arouses in him. The audience must see the actor's face, or two-thirds of the effect will be lost. Moreover, the line "Thou marshall'st me the way that I was going" must mean in the direction of Duncan's room, where he is to perform the murder. The director of *Macbeth*, therefore, has three problems to solve in plotting this scene: first, he must

place Duncan's room in a position which permits Macbeth to see the dagger pointing toward it; second, he must allow the actor a long enough stage walk to give him time for the 29-line speech in a position in which his face will be visible to the whole audience; finally, the dagger must appear in such a way that in grasping it the actor's outstretched arm will not obscure his face. Using the diagram of stage positions shown on page 174, can you arrange Duncan's room and Macbeth's walk so as to satisfy all these conditions? Try it with a group of your friends. If you ever see a professional performance of *Macbeth*, note how the director manages this situation.

Unit I—Walking Through a Part

Because acting is not BEING, but SEEMING TO BE, natural, all stage movements must be planned to direct the audience's attention to what is significant and to keep from their attention all unimportant actions. A skillful character actor can establish his character's mood and temperament by his manner of sitting down, taking off his gloves, or lighting a cigarette. Also, where these actions have no significance for the play, the actor can move, stand, sit, or remove his hat and coat so that no attention is called to those actions and the mind of the audience is concentrated on what is being said. Certain stage conventions of movement help to lend grace and poise to the actor and to allow him to subordinate or to emphasize actions at will.

The following exercise is said to have been invented by David Belasco as a try-out technique for young or inexperienced actors. Practice it at home and present it for criticism to the class and the teacher. Remember the two rules for good stage walking—look where you are going, and go where you are looking! Always start with the foot which

is nearest the direction in which you are going, to avoid the ugly crossing of the feet. In sitting down, stand near the chair, then lower the body by bending one knee and sliding the foot backward under the chair. Try to keep the torso upright until you have relaxed into the chair. Here is the exercise:

1. Enter left, carrying parcel.¹
2. Walk to center, look at clock.
3. Walk down right to table, sit, pick up book, and read.
4. Put down book, walk up left to window, and look out.

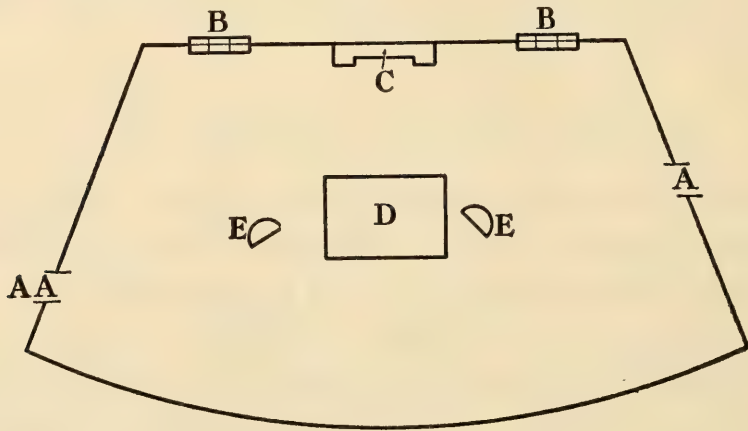


Diagram of Stage for Walking Exercise. A—Door for exit and entrance; AA—door down right; B—window; C—fireplace with mantel on which clock rests; D—table; E—chair.

5. Walk down left to table, sit in chair at left, and read book.

6. Put down book, walk down right to door, open door, and look out.

7. Close door, walk up center to table, and pick up parcel.

8. Exit left, carrying parcel.

The set is indicated in the diagram above.

¹ In all stage directions, "left" and "right" refer to the actor's left and right.

By careful attention and thought, solve the following problems so that you seem to be acting naturally:

1. In which hand will you carry the package?
2. Which hand will you use to close the door (left) through which you enter? Which will you use in closing the door down right?
3. How will you indicate to the audience the weight and contents of the package?
4. How will you make sure that you can pick up the book each time without awkward reaching?
5. How will you concentrate the attention of the audience upon the clock?
6. How will you prepare your audience for your action in looking out the windows and the door?
7. Which foot will you use to initiate each new cross?
8. How will you indicate to your audience what kind of a book you are reading?

For this first test, concentrate on giving a smooth and technically accurate performance rather than on building a climax or establishing character. When that has been done, however, the same motions can be used in the following exercises:

1. Imagine that the package is a bomb.
2. The scene shows the change from eager anticipation to disillusionment.
3. Play the scene to feature the clock; the book; the window.
4. You are an old and weary man, returning from work to find your wife unexpectedly away from home. You are worried about her, since she is a stranger in the city.
5. You are a little girl, and have made a present for your mother. You rush home to present it, but Mother is not there.

Unit II—Accurate Observation of Life

The following exercises should be copied from real persons whose natural actions you imitate to the best of your ability:

1. Light a match in three ways.
2. Find change for carfare as you have seen it done by three persons.
3. Reproduce from memory your own actions in the following habitual situations:
 - (a) Combing your hair.
 - (b) Reading a book for pleasure.
 - (c) Answering the telephone.
 - (d) Taking off your hat and coat.
 - (e) Threading a needle.
 - (f) Throwing a ball.

Do not use any "props" for this exercise. When you have traced the action step by step in your mind, act it out for the class, without telling them what you are doing. Repeat after you have received their criticisms. Now actually perform the action (using ball, thread, hat and coat, and so forth), and try to memorize the actions in their order. Now try once more without props.

Unit III—Telling a Story in Pantomime

Practice at home and present to the class one of the following scenes:

1. You enter your home to find unexpected and unwelcome guests there. They have, however, come to bring you good news.
2. The telephone rings while you are stirring something on the stove.

3. You are ready to leave with your father for the theatre, when you discover that the tickets, which have been in your possession, have been mislaid.

4. You enter the subway during the rush hour, bearing a large, fragile parcel. Secure change at the booth, pass through the turnstile, and board a crowded train.

5. As you enter the living room of a friend's house, during a party, you see two people coming toward you. One is an old acquaintance whom you have been looking forward to meeting again, and the other is the world's greatest bore. With whom will you spend most of the evening?

Unit IV—Establishing Character by Pantomime

A. Light a match, powder your nose, strap your books, polish your shoes, or do some other accustomed act as though you were one of the following:

1. A fashionable person, bored with life.
2. An angry young person.
3. A happy child.
4. A tired person.
5. A brave person, suffering greatly.
6. A person suffering from rheumatism.

B. Can you, without recourse to any props or make-up, present the following situations so vividly that your audience understands who you are, what you are doing, and how you feel about it?

1. Reading a newspaper in a crowded train.
2. Finding a straight pin in a lady's handbag.
3. Closing an overstuffed suitcase.
4. Opening a letter which contains expected bad news.

C. In pairs, work out the following scenes in pantomime:

1. Little Red Riding Hood meets the wolf.
2. A mother takes a small child Christmas shopping.
3. A shy young man meets a formidable old lady.
4. May I have another piece of pie?
5. P. S.: He got the job.

D. In groups of four or five, work out the following situations:

1. Mother and Father take the family to the zoo.
2. Flee for your lives! The dam has burst!
3. 'Twas the night before Christmas!
4. Don't rock the boat!
5. The last five minutes of the Big Game.

E. The effect of a scene depends not only on the spirit and fire with which the lines are spoken, but as much, if not more, upon the reaction of the other actors to the speech. Louis Calvert, in his book *Problems of the Actor*,¹ tells of an incident which occurred when he was playing the part of a villain. At the close of the second act, the hero made a great speech in which he denounced the villain. Every night that scene "got a big hand" from the audience. One night, as the curtain fell upon tumultuous applause, Mr. Calvert said to his fellow actor, "We did that scene pretty well tonight." "*We* did," exclaimed the "hero." "You mean *I* did." "All right," said the other, "we'll try that out tomorrow night." At the next performance, the hero denounced the villain in the same words and with as much fire as ever; but this time, instead of withering under the scorn and fury, the villain continued to remain nonchalant and poised. The curtain went down tamely on a completely

¹ Calvert, Louis, *Problems of the Actor*. New York. Henry Holt & Co., 1928.

unsuccessful climax. The actor begged Mr. Calvert's pardon.

Try out the following scenes from this book to see how you can build a scene by your reactions:

1. Assign one member of the class to read Antony's speech (page 509). Cast five of your classmates as citizens of Rome. One should be a fat, good-natured, prosperous fellow, one a lean and quarrelsome man, one rather slow and stupid, and one an intelligent and forward-looking citizen. Finally, one should be a member of the conspirators' band, left behind to spy out the reactions of the crowd and to report them to Cassius. Work out all reactions in terms of character and chief interest, not distracting attention from the speaker, but helping him to build his effects.

2. In the scene from *Henry V* (page 494), show how a group of soldiers, some old and experienced, some young and enthusiastic, would listen and react to the soldier King's address.

3. Divide your class into two groups, one representing the citizens of Angiers and one the victorious English army. Now appoint two of your number to read the heralds' speeches on page 508.

Problem II

ACTING AND VOICE

A TEACHER-VISITOR from another school wandered into the rehearsal of a play a week before the date set for its presentation. The classroom in which the rehearsal was held was entirely lacking in respect to background and dramatic atmosphere; naturally, the student players wore their everyday clothes; there was little space for action; the only settings were a time-worn table and some battered chairs. At the close of the rehearsal the visitor expressed surprise at feeling that she had seen a real play. "In our school," she explained, "we take it for granted that the students will not be able to act. So we try to make up for it by giving special attention to costumes and scenery, and by arranging groups in such a way that they make beautiful pictures on the stage. But these boys and girls actually made me see a play this afternoon without any exterior aids to the imagination. How do they do this? How do they suggest the characters they represent, without wigs or make-up or appropriate dress?"

The answer was that the cast had approached the problem of acting with the idea that it was primarily a voice and speech problem. They had caused the visitor not only to SEE a play, but to HEAR a play.

All of the problems involved in producing a play could

not be adequately worked out in a book devoted to the consideration of voice and speech. There are the questions of choosing the play, casting the characters, and analyzing the play in order to convey its meaning by appropriate voice and action, the costume problem, the properties problem, the scenery problem, and the lighting problem—to say nothing of the purely business problems of publicity, printing, and the sale of tickets.

Most of these problems can be solved in a few weeks by specially qualified committees working under the dictatorship of a competent director. But it will hardly be possible for you to develop an adequate voice technique in so short a time. Nor is the cleverest director always able to change SPEECH habits of long standing, even if he is willing to interrupt rehearsals for repeated corrections. A large cast should not be forced to stand idly by while one of the players is taught to enunciate the *t* in *little*, or while another vainly tries to substitute a rising inflection for a falling glide. You will find that faithful practice of the exercises given under Problems of Technique, pages 193 to 283, will make it easier for you to respond to direction. Working through Problems of Oral Interpretation, pages 103 to 166, will increase your ability to convey the meaning of the play through your reading of its lines.

As a preparation for acting, cultivate your understanding and your imagination by constant observation of the people about you, by wide reading, and by clear thinking. Increase your physical vitality by out-of-door exercise. Develop a flexible and responsive body by means of gymnastics, fencing, dancing, and swimming, in order that you may be able to "suit the action to the word" without the appearance of awkwardness. Above all things, use every means to improve the quality of your voice and to develop its interpretative power. In any play that is really worth giving,

your acting will depend largely upon the capacity of your voice to impersonate character and to convey thought and feeling. In Sarah Bernhardt's later years, physical disability prevented her from moving freely about the stage in her accustomed way. Nevertheless, the magic of her voice created illusions for her audiences which almost compensated for lack of action.

No elaboration of scenery and costumes can cover the defects of voices unsuited to the characters in a play or inexpressive of their moods, of speech they would never use, of badly placed emphasis, or of inflections which suggest poor reading rather than normal conversation. It is the unfortunate impression given by these faults that causes so many people to dread amateur dramatic performances.

Every member of a dramatic group would do well to memorize Austin Dobson's poetic definition of the "Actor's gift."

Class Exercise

Read the selection from "Cyrano de Bergerac" on page 524. Try to make your voice express each indicated change of mood. This single speech should give you a clearer realization of the actor's voice problem.

Assignment

A. Read the descriptions of different voice qualities on pages 273 to 276.

B. Read the first act of *The Piper*,¹ by Josephine Preston Peabody.

1. Decide what quality of voice belongs to each character.
2. Find lines which express each of the following feelings, and try to convey these feelings to the listener by means of your voice: anger, pleading, sarcasm, warning, curiosity, determination, fear,

¹ If copies of *The Piper* are not available, apply the directions given above to a scene from any play of literary quality.

contempt, bravado, love, resentment, conciliation, accusation, amusement, horror, and despair.

C. Cast the characters for a class reading of the act. It would be an interesting experiment to read the act twice: once giving members of the group the parts *least* suited to them, for the purpose of developing their dramatic flexibility, and a second time with the cast which you would select for a public presentation.

D. Read the following lines as though you were: (a) a timid young girl or boy; (b) as though you were a pompous man of business entering his own office and speaking to his employees; (c) as though you were an old man hoping to get work, but so discouraged by past failures that he is defeated before he tries:

“Good morning! It’s pretty cold today, isn’t it? We may have snow before night. I should like to see Mr. Smith, if he’s here.”

Problem III

THE CHOICE OF A PLAY

AN EDUCATIONAL authority who had just spent an evening at a school play was asked his opinion of the performance. "It was very well done," he said; "in fact, it was *too* well done. The play itself was not *worth* the expenditure of time and thought and energy that must have been necessary to such a finished production."

Before you select your next play, ask yourselves these questions concerning any play that is receiving serious consideration:

1. Does the play open up vistas of imagination, or is it a mere succession of the commonplace events of school or college life?

2. Is the humor of the play clever or cheap?

3. Has the play recognized literary value? Can we afford to clutter our brains and lower our taste with badly written lines which are not worth remembering?

4. Does the play offer opportunities for practicing good English speech? Too much dialect defeats this most important purpose.

5. Have we time to waste on anything but the best?

6. As high-school students, are we not under obligation to do everything in our power to maintain high standards of entertainment in our community?

*Plays Suitable for School Production***One-Act Plays**

- | | |
|--|--|
| Allison's Lad and Other Mar-
tial Interludes (<i>Dix</i>) | Neighbors (<i>Gale</i>) |
| Aria Da Capo (<i>Millay</i>) | Nevertheless (<i>Walker</i>) |
| Barbara's Wedding (<i>Barrie</i>) | New Word (<i>Barrie</i>) |
| Birthday of the Infanta
(<i>Walker</i>) | Old Lady Shows Her Medals,
The (<i>Barrie</i>) |
| Bishop's Candlesticks, The
(<i>McKinnel</i>) | On Christmas Eve (<i>Mackay</i>) |
| Boy Comes Home (<i>Milne</i>) | 'Op o' Me Thumb (<i>Fenn &</i>
<i>Pryce</i>) |
| Cinderella Married (<i>Field</i>) | Other Wise Man (<i>Van Dyke</i>) |
| Cross Stitch Heart, The (<i>Field</i>) | Pickwick Papers (Scenes from)
(<i>Dickens</i>) |
| Dancing Dolls (<i>Goodman</i>) | Pierre Patalin (<i>Jagendorf</i>) |
| Deacon's Hat, The (<i>Marks</i>) | Poor Little Rich Girl (<i>Gates</i>) |
| Dust of the Road (<i>Goodman</i>) | Pot Boiler, The (<i>Gerstenberg</i>) |
| Falcon, The (<i>Tennyson</i>) | Pot of Broth (<i>Yeats</i>) |
| Far-away Princess, The (<i>Su-</i>
<i>dermann</i>) | Rosalie (<i>Maurey</i>) |
| Florist Shop, The (<i>Hawkridge</i>) | Rosalind (<i>Barrie</i>) |
| Flower of Yeddo, A (<i>Mapes</i>) | Sham (<i>Tompkins</i>) |
| Food (<i>De Mille</i>) | Silver Thread, The (<i>Mackay</i>) |
| Fourteen (<i>Gerstenberg</i>) | Six Who Pass While the Len-
tils Boil (<i>Walker</i>) |
| Ghost of Jerry Bundler (<i>Jacobs</i>) | Spreading the News (<i>Gregory</i>) |
| Golden Doom (<i>Dunsany</i>) | Station YYYY (<i>Tarkington</i>) |
| Hyacinth Halvey (<i>Gregory</i>) | Three Pills in a Bottle (<i>Field</i>) |
| Joint Owners in Spain (<i>Brown</i>) | Thursday Evening (<i>Morley</i>) |
| Knave of Hearts (<i>Saunders</i>) | Treasury of Plays for Men, A
(<i>Shay</i>) |
| Land of Heart's Desire, The
(<i>Yeats</i>) | Treasury of Plays for Women,
A (<i>Shay</i>) |
| Lima Beans (<i>Kreymborg</i>) | Twelve Pound Look, The (<i>Bar-</i>
<i>rie</i>) |
| Lost Silk Hat, The (<i>Dunsany</i>) | Valiant, The (<i>Hall & Middle-</i>
<i>mass</i>) |
| Loveliest Thing, The (<i>Pertwee</i>) | Will o' the Wisp (<i>Emerson</i>) |
| Man with the Bowler Hat, The
(<i>Milne</i>) | Wonder Hat, The (<i>Hecht &</i>
<i>Goodman</i>) |
| Manikin and Minikin (<i>Kreym-</i>
<i>borg</i>) | Workhouse Ward (<i>Gregory</i>) |
| Minuet, The (<i>Parker</i>) | Wurzel Flummery (<i>Milne</i>) |
| Monkey's Paw, The (<i>Jacobs</i>) | |
| Mouse-Trap, The (<i>Howells</i>) | |

Longer Plays

- Admirable Crichton, The (*Barrie*)
 As You Like It (*Shakespeare*)
 Beau Brummel (*Fitch*)
 Birds' Christmas Carol (*Wiggin*)
 Blue Bird, The (*Maeterlinck*)
 Captain Applejack (*Hackett*)
 Christmas Carol (*Dickens*)
 Cricket on the Hearth (*Dickens*)
 Cyrano de Bergerac (*Rostand*)
 Everyman (Morality Play)
 Gammer Gurton's Needle (*Clements*)
 Giles Corey, Yeoman (*Wilkins*)
 Goose Hangs High, The (*Beach*)
 If I Were King (*McCarthy*)
 Importance of Being Earnest (*Wilde*)
 Julius Cæsar (*Shakespeare*)
 Knight of the Burning Pestle (*Beaumont & Fletcher*)
 Ladies of Cranford (*Horne*)
 Lady from the Sea, The (*Ibsen*)
 L'Aiglon (*Rostand*)
 Little Lord Fauntleroy (*Burnett*)
 Little Minister (*Barrie*)
 Little Women (*De Forest*)
 Man Who Married a Dumb Wife, The (*France*)
 Man Without a Country (*Crimmins & McFadden*)
 Mask of Christmas, The (*Mackay*)
 Master Pierre Patalin (*Holbrook*)
 Master Will of Stratford (*Garnet*)
 Melting Pot, The (*Zangwill*)
 Midsummer-Night's Dream (*Shakespeare*)
 Milestones (*Bennett & Knoblock*)
 Minick (*Ferber*)
 Monsieur Beaucaire (*Tarkington*)
 Mrs. Wiggs of the Cabbage Patch (*Flexner*)
 Much Ado About Nothing (*Shakespeare*)
 Nathan Hale (*Fitch*)
 Piper, The (*Peabody*)
 Pomander Walk (*Parker*)
 Princess, The (*Tennyson*)
 Prunella, or Love in a Dutch Garden (*Housman & Barker*)
 Pygmalion and Galatea (*Gilbert*)
 Quality Street (*Barrie*)
 Ralph Royster Doyster (*Udall*)
 Rip Van Winkle (*Ober*)
 Rivals, The (*Sheridan*)
 Road to Yesterday, The (*Dix-Sutherland*)
 Robin Hood (*Davis*)
 Romancers, The (*Rostand*)
 Romantic Age, The (*Milne*)
 School for Scandal, The (*Sheridan*)
 Shakespearian Nights (*Davis & Stasheff*)
 Sherwood (*Noyes*)
 She Stoops to Conquer (*Goldsmith*)
 Silas Marner (*Eliot*)
 Taming of the Shrew, The (*Shakespeare*)
 Tempest, The (*Shakespeare*)
 Torch Bearers (*Kelly*)

Longer Plays (*Continued*)

Tom Pinch (<i>Dickens</i>)	Twelfth Night (<i>Shakespeare</i>)
To the Ladies (<i>Kaufman & Connolly</i>)	Twig o' Thorn (<i>Warren</i>)
Toy Maker of Nuremburg (<i>Strong</i>)	Ulysses (<i>Phillips</i>)
Trelawney of the Wells (<i>Pinero</i>)	What Every Woman Knows (<i>Barrie</i>)
Trysting Place (<i>Tarkington</i>)	Yellow Jacket, The (<i>Hazelton & Benrimo</i>)

Aids in Finding Suitable Plays

Drummond, A. M., *One Hundred One-Act Plays, with a list of royalties, publishers, and aids for the director.* George Banta Publishing Co., Menasha, Wis.

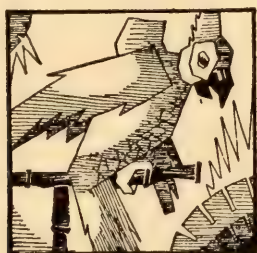
Drama League of America, Bulletins of, Chicago, Illinois.

Roland, Lewis B., *The One-Act Play in College and High Schools.* Bulletin of the Extension Division, U. of Utah, Series No. 2, Vol. 10, No. 16. Salt Lake City.

Selected List of Plays for Amateurs, Drama League, Boston, Mass.

Stratton, Clarence, *Two Hundred Plays Suitable for Amateurs*, The Drama Book Shop, Inc., 48 West 52nd St., New York City.

PROBLEMS OF TECHNIQUE



Problem I

TO BE HEARD

Importance of the Problem

IT HAS been said that every American is called upon, at some time in his life, to make a speech. While you may refute this statement with a list of your acquaintances who have never delivered lengthy addresses, you will be at more pains to prove that they have also escaped all the minor speaking duties, such as reading minutes of meetings and letters from absent members or guests, introducing speakers, or saying a few well-chosen words of presentation or acceptance. In fact, it is often very difficult to keep from making a speech, whether one wants to or not. It is not sufficient that a man has built a bridge, or broken an aviation record, or discovered an antitoxin, or qualified for the presidency. Welcomings, banquets, interviews, and meetings stretch out before him in endless procession. He literally has speeches thrust upon him.

People are too frequently disappointed in their heroes because their voices do not reflect the strength and character of their achievements. The captain of a football team is rarely as much of a credit to his school on the platform as on the gridiron; the valedictorian, if rated on his speaking ability, would often find himself at the foot of his class.

How seldom reading or speaking in public, whatever the occasion, is entirely satisfactory to the listeners! If you sit

in almost any audience, you will notice at times a restlessness that expresses itself in neck-craning, neighbor-nudging, and whispered commentaries. People are asking each other, "What did he say?" "I couldn't hear him," "Did you get that?" Sometimes a bolder voice from the back of the room exclaims, "Will you speak a little louder, please?"

Your experience as an auditor in school assembly rooms, theatres, and lecture halls has led you to dislike and distrust the back row for hearing purposes, although you are infrequently surprised to find that, given a good speaker, you can "hear every word" there. In order to revive some of your memories, imagine that you are a visitor who is taking his seat in the last row of the gallery of a school auditorium on the night of its annual speaking contest. Because of your late arrival, you are unable to obtain a program.

Your attention is immediately arrested by the antics of the youth who is holding forth upon the stage. Although you cannot hear what he says, your eyes, spellbound, follow his every motion. Back and forth he prances; wildly he clutches his undoubtedly fevered brow. You sit forward with straining ears, but you are able to distinguish nothing except occasional disconnected words. Two boys are sitting in the row in front of you. Perhaps they know what it is all about. You listen for a chance remark of theirs that will clear your fogged understanding. Now the speaker bends low, peering at the floor. One boy, leaning toward the other, whispers inelegantly, "Gee! He must of lost his collar button!" On the way out, you pick up a discarded program and read, "'The Telltale Heart,' by Edgar Allan Poe, John Blankson." Poe's "Telltale Heart"! You had read that story only a short time ago. So he was listening to the beating of a heart, not looking for a collar button, after all! What a pity! All his work thrown away, his dramatic effects not only wasted but made ridiculous be-

cause he did not realize that his first duty to his audience was to make himself heard—not just barely heard, but plainly, fully, comfortably audible.

At entertainments and lectures you have almost certainly been annoyed by the type of speaker who begins an announcement in a strong, adequate voice, but, weakening toward the end of the sentence, seems to swallow the very word that is most essential for you to hear. For instance, the pianist who says with diminishing force, "The next number will be a Nocturne by Jubberjist," is of little use to one who desires to widen his acquaintance with composers. And the travel lecturer who, pointing to a fascinating picture of a quaint European town, explains, "So then we went along until we came to the pretty little village of Thingumbum," has tantalized every curious tourist in his audience who might like to visit the spot at some future time if he but knew its name!

The only possible reason for speaking is the conveying of thought and feeling to the mind of the listener. The full significance of any given selection may be represented by the following equation:

$$\text{THOUGHT} + \text{FEELING} = \text{MEANING.}$$

If, therefore, the words which express the thought cannot be heard, there is no valid excuse for speaking at all.

Your first problem, then, as you must have guessed, is to be heard. To begin with, you must wish to be heard. You must realize to the full your responsibility to your hearers, especially those who are at the greatest distance from you. Some speakers direct their attention to the five or six rows immediately in front of them. One such speaker was an excellent story-teller. His neglected auditors in the middle and back of the room were forced to look on blankly while the favored few in the foreground rocked with merriment

and enthusiastic response. Since, in the nature of things, all cannot sit in front rows, the old admonition, "Talk to the back row," may well be borne in mind. Sincere interest in transferring the thoughts in what you are saying to everyone in the room is the necessary first step toward the solution of the problem "To Be Heard." The second step is the formation of right habits in the use of the voice and speech mechanisms.

Assignment

A. Prepare a one-minute talk on the possible result of not being heard in a situation taken from your own experience, or in one of the following situations:

1. Answering a question in a mathematics or a science class.
2. Reciting in an English class.
3. Giving your name and address in a department store. (In speaking on this topic, calculate the actual loss of time to the concern if a number of repetitions are made in a day.)
4. Telling your name to a teacher.
5. Giving a telephone number.
6. Announcing the date of a game or a school play.
7. Making a campaign speech.
8. Delivering a Commencement address.
9. Debating.
10. Making an assembly announcement.
11. Giving orders in the army or navy.
12. Calling your floor in an elevator.
13. Saying a line in a play.
14. Arranging an engagement with a friend.
15. Ordering dinner in a restaurant.
16. Asking a question from the middle of an auditorium.

B. Decide which members of the class could be heard easily and pleasantly in the last row of your assembly hall.

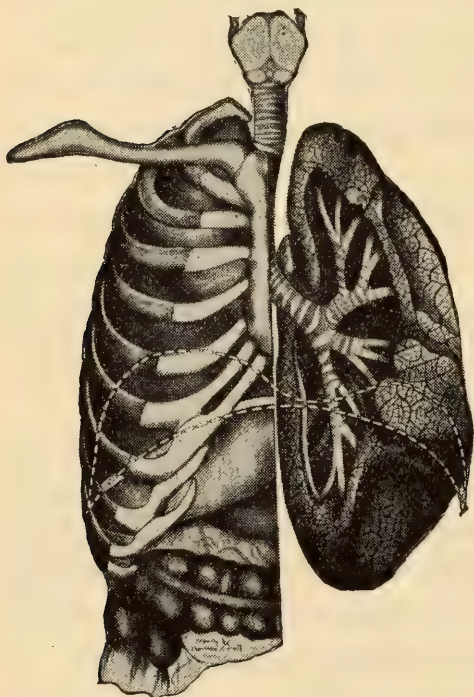
*Unit I—The Mechanisms***A—The Voice Mechanism**

It is possible for one who knows nothing of mechanics to learn to drive a car or fly a plane. He discovers that if he turns something, steps on something else, pulls this or shifts that, the machine will respond in a certain way, although he may be ignorant of many of the intricate adjustments which cause this response. Still, most men prefer to acquire at least an elementary understanding of the workings of their motors. Knowledge makes for more intelligent driving and is useful if anything goes wrong.

It is likewise possible for a person blessed with a naturally good voice to speak pleasingly without knowing of the existence of false vocal cords or the exact location of his larynx. Many such people, however, have suffered severely from hoarseness or complete loss of voice when forced to speak frequently under trying conditions. So, for the intelligent development of your voice and for the prevention of throat strain, you need simple, practical knowledge of its mechanism.

When you are out of breath because you have been running, you find the production of voice difficult. It comes in puffs and jerks, just as your breath does. Sometimes you have heard a speaker or singer excuse his faulty voice quality with the remark, "I have a frog in the throat." The effect of a cold in the head is familiar to everyone. In each of these cases, a temporary disturbance is interfering with the functioning of some part of the mechanism. If you do not already know what these parts are, you may think them out for yourself somewhat in this manner: What is voice, primarily? It is sound. What is sound? It is an audible effect caused by vibration. What part of the human body

vibrates to produce voice? The vocal cords or bands. "Frog-in-the-throat" impedes their vibration. What causes the vocal cords to vibrate? Outgoing breath from the lungs.



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Fig. 2—The Larynx, Lungs, and
Diaphragm.

Panting feeds breath unevenly; a spasmodic voice results. What is the effect of a cold in the head? The nose is clogged. What has the nose to do with voice? It helps it to ring or resound. What is this resounding quality called? *Resonance*. The nose is a part of the resonator.

With the exception of a few instruments of percussion, all musical instruments possess these three elements: a motor, a vibrator, and a resonator. The lungs and the diaphragm, with the intercostal and abdominal muscles which operate it, constitute the human voice-

motor. We might properly call it a *bellows*. So here you have the three units of the voice mechanism:

1. The bellows.
2. The vibrator.
3. The resonator.

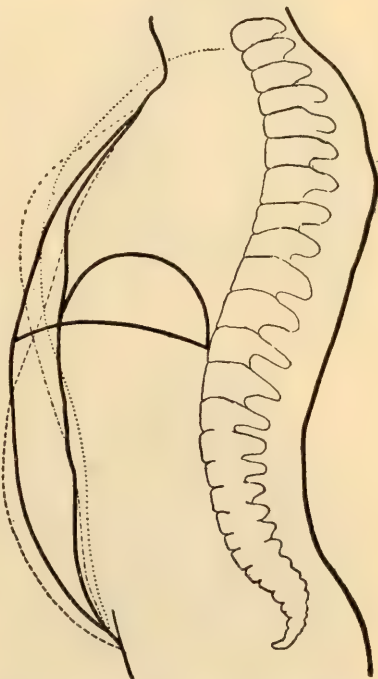
1. The Bellows.—Imagine an old-fashioned bellows in the position of pointing toward the ceiling instead of toward the fire. Pull the handles apart: air is drawn in; the bellows expands; the creases of leather between the handles flatten

out. Bring the handles together: the sides of the bellows approach each other; the leather folds fall back in place; air is puffed out.

The human bellows consists of the lungs, temporary reservoirs for breath, and the diaphragm, a wall of muscular tissue, situated directly below them. When the walls of the body expand, the diaphragm, which is swung like an inverted hammock between the spine and the breastbone, contracts, becomes less convex, and, by creating more space in the chest cavity, lowers the air pressure in the lungs. Air then rushes in until pressure in the lungs is the same as that of the atmosphere.

When the walls of the body contract, the reverse takes place. The diaphragm relaxes just as the leather in the bellows did. It rises as it expands, air pressure is increased, the lungs expel their supply of air until the pressure is again equalized. This outgoing current of air is the motive power of voice. If you have never played at talking on the incoming breath stream, it might amuse you to try it and note the preposterous effect. Figure 3 illustrates the working of the bellows. Weak breathing means lack of energy in voice, with consequent loss of carrying power.

2. The Vibrator.—Every first-term high-school student knows that he has a "voice box." He does not always know it by its scientific name, *larynx*. If he does, he is likely to

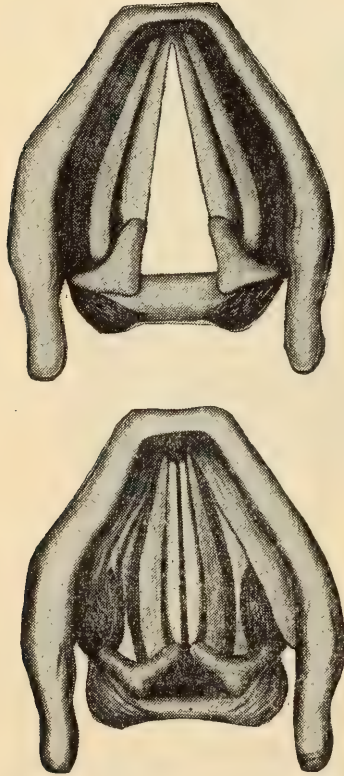


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Fig. 3—The Bellows.

mispronounce it *lar nix* instead of *la rinks*. The larynx is really a voice box placed at the top of the windpipe, just below the back of the tongue. It is formed of rings of cartilage and covered by a movable lid, called the *epiglottis*, which prevents food from entering the windpipe and pass-

ing into the lungs. Sometimes when a particle does get by because you are eating and laughing at the same time, you pay for the admission with an embarrassing fit of coughing. You can feel the contour of the larynx quite plainly from the outside. Place the fingers of your right hand on your neck just under your chin. Swallow. You can feel the downward and outward movement of the voice box under your hand. This voice box contains the vocal cords, two bands or folds of muscular tissue which extend across the opening. When you take a breath, the space between them widens to let the air in; as you exhale, they come nearer together like draped curtains. While you are speaking, their edges are very close together, so that the air has to force its way between them. It is then that they vibrate, and their vibra-



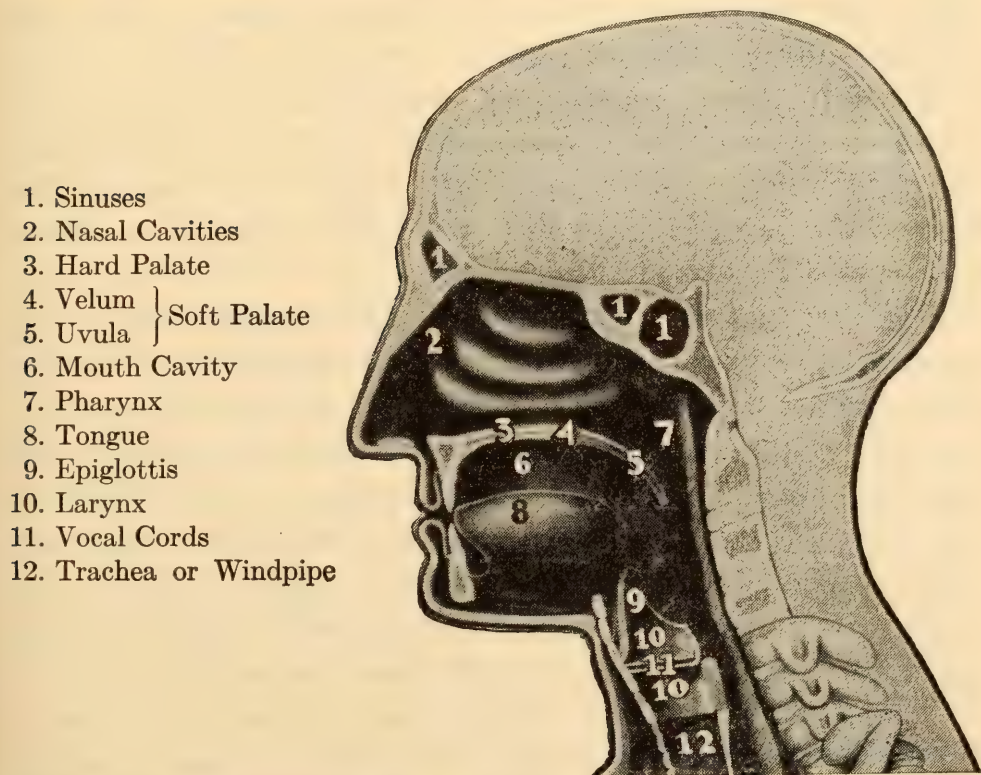
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Fig. 4—The Vibrator.

tion is the beginning of voice. You know that a loose rubber band will not sing when you pick it. Tighten it, and it becomes vibrant. The vocal cords follow the same law. When you speak or sing at a high pitch, the vocal cords tighten and vibrate more rapidly. But you cannot cause them to do this unless you speak or sing. Their action is

involuntary. You will find an illustration of the action of the vibrator in Figure 4. PITCH is always determined by the degree of tension in the vocal bands.

Above these bands is another pair of folds called the *false vocal cords*. These are concerned chiefly with helping the epiglottis to keep food from entering the lungs. During



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Fig. 5—The Resonator.

swallowing, they contract in order to close the larynx. When this contraction occurs during speech, the voice takes on a strained, throaty quality. For this reason, a feeling of throat relaxation and throat ease should constantly be aimed at in all efforts to improve the voice.

3. The Resonator.—If you will say the words *Good morning*, first while pressing the nostrils together between

your thumb and first finger, and a second time with the pressure removed, you will realize the part played by the nose in reinforcing the vibrations initiated by the vocal bands. But the nose is only one part of the resonator. Say the words *Oh, no!* without opening your teeth. Now repeat them with good mouth opening. You will notice the difference in quality as well as in volume of sound. The nose and mouth lead into the throat or *pharynx*. These cavities combine to form a resonator, comparable to the box of a violin or the tube of a brass instrument. Probably resonance is also increased by sympathetic vibrations in the sinuses of the head and within the walls of the chest. Some authorities, however, question this.

Even in the dark, you are able to distinguish one friend from another by his voice. Of course, you realize that the tone quality of any given person is influenced by his disposition and personality, by the voices of his family and associates, and by the state of his feelings at the time he is speaking. Some people have harsh voices because they are too frequently in a disagreeable frame of mind, and even the sweetest voice may become discordant with anger or whining with complaint. Aside from these considerations, however, one person's voice differs from another's because of differences in the size, shape, or lining of his resonating cavities.

Although you may be gifted with resonators of suitable size and shape and lined with healthy membrane, your voice will be poor if you interfere with its resonance by speaking through a constricted throat, with set, immobile jaws, or with rigid, inflexible lips. Say *Oh, no!*, first without moving your jaw or lips, then with easy flexibility. Ask someone else to say it. Listen to the marked increase in mouth resonance obtained when the mechanism is freed from restraint.

It is generally agreed that resonance, more than any other element, determines the quality and carrying power of the voice.

B—The Speech Mechanism

We must not think of voice and speech as being identical, nor must we regard them as different subjects, to be studied separately. Animals are endowed with distinctive voices: the cow *moos*, the horse *neighs*, the dog *barks*. However much we like to think that our pets are talking to us, we really know that they do not mold these voices into speech sounds as human beings do. Use of the voice is one of the infant's first activities. He acquires speech later, in a long process of experimenting and imitating and of making the kind of mistakes we term "baby-talk." In thus shaping the waves of voice into sounds and words, he learns to use the **SPEECH** mechanism.

Before he can say a single word, he produces various vowel sounds, such as *ah*, *uh*, *oo*, when he is crying or cooing. These are open, unobstructed tones, caused by different positions of the tongue and lips, which change the shape of the resonating cavities of the mouth and pharynx. You know that the doctor asks you to say *ah* when he wishes to look down your throat. That is because *ah* pulls the back of your tongue down to its lowest possible position. *Ee* raises the front of the tongue as high as it will go without touching the roof of the mouth. The lips are rounded for *oo*, but unrounded for *ee*. Every vowel owes its characteristic sound to the position of the tongue and the shape of the lips. It is as if the waves of vibration which are your voice flowed like a river between banks, sometimes far apart (*ah*), sometimes close together (*ee*), but without encountering anything in the nature of a dam which would obstruct the stream.

When the child finally achieves the words *mama*, *papa*, he is forming *m* and *p* with his lips, building a miniature dam which bursts immediately to allow the escape of the vowel which follows. In saying *da da* or *ta ta*, he is building the dam with the tip of his tongue; *goo*'s and gurglings bring the soft palate and the back of the tongue together; he must wait for teeth before the dam necessary for the production of *s* and *z* can be made.

The sounds formed by thus obstructing the voice or breath are called *consonants*. The process involved in forming the dam is sometimes called *articulation*. Articulation means, primarily, "the act of joining." The lips join for an instant to form the sound *b*. The lower lip articulates with the upper teeth to form *f*. The tip of the tongue articulates with the upper gum to form *t*, and with the teeth to form *th*. The back of the tongue articulates with the soft palate when *k* is made. So articulation has come to mean "the act of speaking," and the person who cannot express himself in speech is said to be "inarticulate."

1. The Lips.—The lips are such well-known parts of the speech mechanism that detailed description of them seems unnecessary to our purpose.

2. The Teeth.—Good teeth are invaluable assets to the person who would speak well. If teeth are crooked or missing, the constantly recurring sibilants, *s*, *z*, *sh*, *zh*, *ch*, and *j*, are likely to suffer and mouth resonance may be unpleasantly modified. Fortunately, modern dentistry can be depended upon to improve a large percentage of those conditions which militate against efficient speech. It is essential that the best available advice and services be obtained, and that the work be done at once, before the increasing age of the student renders the task more difficult.

3. The Tongue.—The intrinsic muscles, which are within the tongue, effect changes in the shape of the tongue:

pointing, shortening, lengthening, and broadening it. The extrinsic muscles, as their name implies, are exterior muscles, which join the tongue to the hyoid bone, the chin, the soft palate, and the larynx. They are used in the process of eating and drinking, and they may also assist the muscles of the larynx and pharynx in the production of voice. This information is important to the student chiefly because it helps him to understand that unless he trains the intrinsic muscles to act with ease and agility, the extrinsic muscles will work with them involuntarily, stiffening the back of the tongue and causing throat constriction. In future exercises, think of the tongue as controlled, not from the back, but from the front.

4. The Palate.—You are probably even less well acquainted with your palate than you are with your tongue, for the simple reason that you so seldom see it. Mirror in hand, face the sunlight or an electric lamp. Observe how the roof of your mouth, or hard palate, runs into a moveable soft palate, sometimes called the *velum* or *nasal veil*. Drop the jaw and tongue low with the traditional *ah*. At the entrance to the pharynx you will see a muscular archway. From the top of this arch hangs the end of the soft palate—the uvula. Still looking in the mirror, say *gah-gah-gah*; *kah-kah-kah*, if you wish to watch the articulation of the back of the tongue with the soft palate.

Since the action of these articulators, by changing the shape and size of the resonator, affects the quality of voice, it is essential that the study and practice of voice and speech be carried on TOGETHER. Nasality, for instance, may be caused or intensified by a stiffened jaw, a rigid tongue, immobile lips, or a sagging palate, since all of these conditions hinder the free emission of tone. For this reason, while some of your exercises may be adapted especially to the improvement of voice and some to the formation of better

speech habits, many of them will do double duty in developing fuller tone quality and better shaping of vowels and consonants as well.

Summary

The Voice Mechanism	{	1. Bellows (Energy)	{ Lungs Diaphragm Intercostal, Abdominal, and Dorsal Muscles
		2. Vibrator (Pitch)	{ Vocal cords
		3. Resonator (Quality)	{ Nose Mouth Pharynx Larynx Head sinuses (?) Chest cavity (?)
The Speech Mechanism	{	Articulators (Clearness) (Beauty)	{ Lips Teeth Tongue Palate

Assignment

A. Describe orally, with respect to (1) motor, (2) vibrator, and (3) resonator, the tone production of one of the following instruments:

a piano	a harp	a drum
a violin	a flute	an organ
a saxophone	an oboe	a cornet

B. Place your hand on the front of your body, a little below the belt. Pant as if you were out of breath. Locate the bellows.

C. Place your hand on your "Adam's apple" or larynx. Say *s—z*, *s—z*, *s—z*. Notice that *z* causes the vocal bands to vibrate while *s* does not. Examine the behavior of the vibrator during the production of the following sounds: *p*, *b*, *f*, *v*, *t*, *d*, *n*, *l*, *sh*, *j*, *ch*, *m*, *k*, *g*. Do not say *puh*, *buh*, or *bee*, or *eff*. Give the sound

made by the letter. If you feel vibration, call the sound a "voiced" sound; if there is no vibration, call it "voiceless." Try *ah, ay, ee, aw, oh, oo*. Are they voiced or voiceless? Make a satisfactory definition of voice.

D. Hum *mmmmmmmmmm*. Close the nose resonator by pinching it between the fingers. Note the cessation of resonance. Say the lines,

I saw the spires of Oxford,
As I was passing by . . .¹

without allowing your lower jaw to move. Repeat it with easy mobility of the jaw, which will increase the resonating space in the mouth. Which reading is more resonant? Listen to your friends' voices. Decide which voices indicate fullest use of the resonator.

E. With the help of the illustrations to be found in the book and with your teacher's assistance, learn to draw the simplest possible diagram of a longitudinal section of the head and throat, showing vibrator, resonating cavities, lips, teeth, tongue, hard palate, and soft palate. In your later work, this diagram may be modified to indicate positions of the speech mechanism for different sounds.

Unit II—Freeing the Voice Mechanism

A—Freeing the Whole Body

You would not expect to get the best results from any piece of machinery which is bent out of its normal line to such an extent that free action of the parts is interfered with. Nor can you hope to produce a voice of adequate carrying power and pleasing quality if the body drops forward, constricting the resonator in the throat and thus obstructing the free emission of tone.

The very term "good posture" evokes the mental image of an individual standing rigidly upright as if to begin a

¹ "The Spires of Oxford," by Winifred M. Letts.

military drill. Such a posture, though commendable in many ways, is too tense to serve the needs of the speaker or singer. During the World War, it was said that raw recruits in training camps sometimes fainted if required to stand at attention for too long a period of time. The cause of their collapse was not prolonged standing, but undue tension or strain. If a speaker assumes this strained posture, some of the tension will be communicated to the voice mechanism, with disastrous results to tone quality and to the speaker's throat as well. Even if you were never going to speak in public, the effect of posture on your voice remains the same. A wilted slump induces a weary, uninteresting voice, which, added to your appearance, may proclaim you incompetent and dull at a time when you least wish to be considered so. In business and social life no less than on the platform, poor posture does not increase one's chances of being heard!

Assume the erect standing position which you have been taught to consider good posture. Check up on the following points with a view to adapting it to your requirements as a speaker:

1. Although you are standing "straight and tall," have you allowed excess tension to go out of every muscle, so that you feel physically at ease? Have you a feeling of freedom in the muscles of the neck?

2. Is your weight on the balls of your feet? Can you change your position easily at will, throwing your weight on the foot which happens to be slightly in advance of the other?

3. Do you walk up and down without reason while you are talking, as so many speakers do, in an effort to appear at ease? This habit often prevents your hearers from concentrating on what you are saying. If you walk constantly,

there will be little left to do when you wish to emphasize a point or indicate a change of thought.

4. When you are not using your arms and hands to some purpose, are they hanging at your side in a perfectly relaxed way? Any movement which helps you to convey the thought or feeling of what you are saying is legitimate. But meaningless action distracts the attention of your listeners.

5. Would a line drawn under your chin be parallel to the line of the floor? If your head drops, your mouth will drop with it, and sound waves will be directed to the floor instead of toward the back of the room. If you are reading aloud, do not hold the book or manuscript too low. Your eyes will follow it, your head will sink forward, and much of your voice will be lost. Observe any person reading from the front of a room. Note the fact that you hear better each time he raises his head. For this reason, points you wish to emphasize should always be read with eyes on your hearers.

Exercises for Relieving Tension

1. Drop your head forward on your chest. Let it hang until it seems to pull the body down with its own weight. Dangle the arms loosely. Without bending your knees, allow your head to descend toward the floor. When your relaxed fingers touch the floor without the slightest stretching, resume an upright position. Repeat this relaxation several times. Be sure that you are **SLUMPING**, not stretching to the floor. This is sometimes called the "rag doll" exercise.

2. (*To be given in class or taken at home*) Lie flat and straight on the floor—not on a couch or bed. Place your arms at right angles to your body. Turn your toes upward and point them as much as possible toward your face. At the command "Stretch!" given silently or aloud by yourself, stretch hard to the heels and to the tips of your middle fingers. When the maximum sensation of stretching is reached, give yourself the command "Re-

lax!" Lie quietly for a moment. Imagine that you are sinking through the floor, through the basement, through the earth—straight to China!

The ability to free the body from tension is a valuable asset to any speaker. And moreover, in this hectic modern life of ours, the man or woman who knows the trick of voluntary relaxation will be able to stand more, accomplish more, and live longer than the individual who works in a condition of unrelieved tension.

You must realize that a tense emotional state is reflected in a tense body. Similarly, a relaxed body may induce a state of emotional calm.

B—Freeing the Bellows

The proper use of the bellows diverts tension from the resonator and the delicate mechanism of the vibrator, and makes possible forceful speaking without consequent hoarseness or loss of voice.

If you imagine that the strain referred to in the preceding section is unavoidable under campaign conditions, turn to *My Memories of Eighty Years*, by Chauncey M. Depew, one-time president of the New York Central Railroad, United States senator, friend of presidents, distinguished orator, and after-dinner speaker. In writing of his college years, he says: "When I returned to New York to enter upon my own canvass, the state and national committees imposed upon me a heavy burden. Speakers of State reputation were few, while the people were clamoring for meetings. Fortunately I had learned to protect my voice. In the course of the campaign, everyone who spoke with me lost his voice and had to return home for treatment. When I was a student at Yale, the professor in elocution was an eccentric old gentleman named North. The boys paid little attention to him and were disposed to ridicule his peculiarities. He saw that I was specially anxious to learn and said: 'The principal thing about oratory is to use your

diaphragm instead of your throat.' His lesson on that subject has been of infinite benefit to me all my life."¹

In 1920, some fifty-seven years after the canvass referred to, Chauncey Depew spoke in the Republican Convention which nominated Governor Coolidge of Massachusetts for the vice presidency. He writes: "Among the thousands who greeted me on the streets and in the hotel lobbies with congratulations and efforts to say something agreeable and complimentary, I selected one compliment as unique. He was an enthusiast. 'Chauncey Depew,' he said, 'I have for over twenty years wanted to shake hands with you. Your speech was a wonder. I was a half a mile off, way up under the roof, and heard every word of it, and it was the only one I was able to hear. That you should do this in your eighty-seventh year is a miracle.'"¹

1. Breathing.—In order to "use your diaphragm instead of your throat," as Professor North advised, the abdominal muscles must function properly both in the speaker's inspiration of breath and in his control of the outgoing stream.

This method of breathing is not an artificial one. Watch a sleeping baby, or a dog, or a horse, and you will see that the abdominal muscles move rhythmically during inhalation and exhalation. Dr. Fillebrown states that in tests made of the breathing habits of 85 persons, most of them Indians, it was found that "79 out of the 85 used abdominal breathing. The chest breathers were from classes 'civilized' and more or less 'cultured.'"²

A girl with a beautifully free and resonant voice, who later won a world championship in swimming, on her first day in a high-school speech class read with perfect application of abdominal breathing. Her teacher asked her

¹ *My Memories of Eighty Years*, by Chauncey Depew. Charles Scribner's Sons.

² *Resonance in Singing and Speaking*, by Thomas Fillebrown. Charles H. Ditson and Company.

where she had acquired the technique. "Why, nowhere," replied the girl in amazement. "That's the way I've always breathed." Possibly her excellent natural breathing habits were responsible, in no small degree, for her unusual swimming record.

The Full Breath Cycle.—Let us trace the progress of the breath from the moment it enters the body to its expulsion in the spoken word. First, air is taken in through the mouth or the nose. It passes through the pharynx, the larynx, and the windpipe into the bronchial tubes. The bronchial tubes lead directly into the lungs. As soon as the air fills the lungs and they begin to expand, the diaphragm goes down, the ribs are pulled out and up, and the front wall of the abdomen expands.

When the expansion of the lungs is at its height, the process of exhalation begins. The diaphragm pushes up against the bottom of the lungs, the ribs press in against the sides of the lungs, and the air is squeezed out through the bronchial tubes and the windpipe into the larynx. The action of the vocal bands and the resonators is described in the next sections. Check the progress of the air outlined here with the figure on page 199, and then feel its progress in your own body.

Class Exercises

1. In order to discover the point of control of the breath, place your hands on the front wall of your body, just below the belt. Cough slightly.

2. Now, using this inward pull, give the letters in the name of your school, rather slowly, one at a time, as if you were cheering at a game. Suppose the name of your school is "Diehard":

D (with an inward pull)—relax and expand in order to allow the bellows to fill with air.

I (with an inward pull)—relax and expand in order to allow the bellows to fill with air.

E (with an inward pull)—relax and expand in order to allow the bellows to fill with air.

H (with an inward pull)—relax and expand as before.

A (with an inward pull)—relax and expand.

R (with an inward pull)—relax and expand.

D (with an inward pull)—relax.

Be sure: (1) that your throat is relaxed; (2) that your chest and shoulders do not move.

3. Count from one to ten in the same way, but smoothly, without the jerk which produced the explosive utterance of the school yell.

one (with an inward pull)—expand; *two* (with a pull)—expand; etc.

4. Count from one to five as follows:

one (with a pull)—expand.

one, two (with a pull)—expand.

one, two, three (with a pull)—expand.

one, two, three, four (with a pull)—expand.

one, two, three, four, five (with a single pull)—expand.

5. Give *No* as a command. Say *No* in protest.

6. Using the method indicated in Exercise 4, practice the vowel sounds in the following words, one at a time, first as directed in (a), then as directed in (b).

a. Whisper each sound, holding it for a count of four, still holding your hand a little below the belt. Note this time the more gradual inward pull of the muscles.

b. Repeat exercise (a) using voice instead of a whisper.

ale	ice	view
at	it	fur
arm	old	up
all	hot	now
meet	too	oil
met	took	

7. Practice the following lines with the sole purpose of establishing abdominal breath control. Be careful to give full resonance

to the vowels. Round the lips for every *o*; drop the jaw easily for the vowel sounds in *bright*, *hard*, *bartered*, and *bought*. To keep the *e* in *easy* from sticking in your throat, relax your throat and pretend that you are starting the sound with the muscles below the belt. Divide the lines into the smallest possible word groups or "phrases." Observe that these units are very short at the beginning: the first line contains four such units, each consisting of a single one-syllable word. In the second line, how many syllables are in a group? In the third? In the fourth? Practice the longer pulls in the last line carefully.

Gold!		Gold!		Gold!		Gold!	
Bright		and yellow		hard		and cold!	
Molten		graven		hammered		and rolled	
Heavy		to get		and light		to hold	
Hoarded		bartered		bought		and sold	
Stolen		borrowed		squandered		doled	
Spurned		by the young		but hugged		by the old	
To the very verge		of the churchyard mold.					

—HOOD.

Assignment

- A. Practice the seven exercises given above.
- B. Divide the following lines into phrases as the poem "Gold" is divided in Exercise 7.
 1. An Austrian army, awfully arrayed,
 Boldly, by battery, besieged Belgrade.
 Cossack commanders, cannonading come,
 Dealing destruction's devastating doom.
 Every endeavor engineers essay
 For fame, for fortune, fighting furious fray!
 Generals 'gainst generals grapple, grasping good;
 How honors heaven heroic hardihood!
 Infuriate, indiscriminate in ill,
 Kinsmen kill kindred, kindred kinsmen kill!
 Labor low levels loftiest longest lines,
 Men march mid mounds, mid moles, mid murderous mines.
 Now noisy, noxious, noticed naught
 Of outward obstacles opposing aught,

Poor patriots, partly purchased, partly "pressed",
 Quite quaking, quickly quarter, quarter quest.
 Reason returns, religious right redounds,
 Suwarrow stops such sanguinary sounds.
 Truce to thee, Turkey, triumph to thy train!
 Unjust, unwise, unmerciful Ukraine!
 Vanish, vain victory, vanish, victory vain!
 Why wish we warfare? Wherefore welcome were
 Xerxes, Ximenes, Xanthus, Xavier?
 Yield, ye youths! ye yeomen, yield your yell!
 Zeno's, Zapater's, Zoroaster's zeal
 And all attracting arms against acts appeal.

—ANONYMOUS.

2. "A horse. A horse. My kingdom for a horse."

—SHAKESPEARE.

3. "Charge, Chester, Charge. On, Stanley, on."
 Were the last words of Marmion.

—SCOTT.

4. Strike—for your altars and your fires.
 Strike—for the green graves of your sires,
 God, and your native land.

—HALLECK.

5. Sail on, O Ship of State!
 Sail on, O Union, strong and great!
 Humanity with all its fears,
 With all the hopes of future years,
 Is hanging breathless on thy fate!

—LONGFELLOW.

C. Read the poems given above with the sole purpose of developing the mechanics of abdominal breath control of the phrase. (A full explanation of "phrasing" is given on pages 250–252.)

2. Utterance.—In the process of oral communication, it is possible to employ three kinds of "utterance." When we use the term "utterance" in this book, we shall understand it to mean the MANNER in which the voice stream is projected from the vocal organs. There are three forms of

utterance: *expulsive*, *explosive*, and *effluent*. These names are important only because they serve as labels to distinguish one form from another when we wish to refer to them quickly.

We are considering utterance at this point because practice in the three forms is necessary for developing flexible response of the bellows muscles to the speaker's needs. It is not enough to understand breath control. Constant practice on different voice forms is imperative if the habit is to become an unconscious one. A musician regards finger exercises as essential to the improvement of his art. Speakers are apt to be shamefully negligent in the matter of practice.

(a) *Expulsive Utterance*.—When you make a perfectly matter-of-fact remark like *I'm going down to the library to see if I can get those essays for supplementary reading*, you are using expulsive utterance. Probably you read nearly all of the "Austrian Army" in the previous assignment in this manner without knowing that you did so. Expulsive utterance is the backbone of conversation and public speaking. The bellows muscles should move inward briskly and forcefully, but without jerking, on each phrase.

Class Exercises

1. Relax the throat, using these two exercises: Roll the head, saying *easy-ah*, *lazy-ah*. Press the lips together; without separating them, drop the jaw. Yawn!

2. Place the hands as monitors lightly over the bellows muscles. Give expulsively, that is, in the manner of brisk conversation, the vowels in the following word list: *ale*, *at*, *arm*, *all*, *meet*, *met*, *ice*, *it*, *old*, *hot*, *two*, *took*, *view*, *fir*, *up*, *the*, *now*, *oil*. Be sure that the shoulders remain stationary during all these exercises.

3. Read with expulsive utterance:

He said to his friend		"If the British		march
By land or sea		from the town		tonight,
Hang a lantern aloft		in the belfry arch		
Of the North Church tower		as a signal light—		

One, | if by land, | and two | if by sea; |
And I, | on the opposite shore | will be
Ready to ride | and spread the alarm |
Through every Middlesex village and farm |
For the country folk to be up | and to arm."

—LONGFELLOW.

4. Try to form a habit of relaxing the throat and using the bellows muscles in all your speaking throughout the day.

Assignment

Divide Hamlet's "Advice to the Players" on page 489 into phrases. Then prepare to read it in class using expulsive utterance.

(b) *Explosive Utterance*.—If you are suddenly startled by the collision of two automobiles, you probably exclaim *Look!* or *Oh!* with a sharp, staccato jerk of the voice. This manner of sending out sound is called *explosive* utterance. This is the sort of utterance you employ when you are giving the school yell. You know from bitter experience that if you yell from a tightened throat, you become very hoarse. The throat should be relaxed before you use your voice explosively. Since excitement has a tensing effect, you will often have to relax it consciously. Although explosive utterance is not used so frequently as expulsive, it is an excellent gymnastic exercise for energizing a weak voice.

Healthy, athletic boys often use this technique quite unconsciously. It is invaluable to one who has to give commands constantly in a large gymnasium or in the army.

It may be objected that exercises in explosive utterance are too violent for beginning students of voice technique. Since nearly all high-school students cheer at games with constricted throats and will continue to do so, to the detriment of their voices, it can do no possible harm to replace a bad habit with a good technique for obtaining explosive utterance.

Class Exercises

1. Review the exercises for breath control given under "Expulsive Utterance."

2. Give each of these words with a quick inward pull of the bellows muscles. All of the breath in the lungs is expelled at once.

see! hey! march! shoot! go! halt!

3. Give each of the vowel sounds in these words with explosive utterance. Relax the throat and think of the sound as coming from below the belt.

ee! ay! ah! oo! oh! aw!

4. Practice the vowels in the word list on page 216 with explosive utterance.

5. Read the following, using explosive utterance on the final word in each group. The first two words should be given expulsively.

Ready! Set! Go!

Ready! Aim! Fire!

6. Read these lines aloud. Which are the explosive words?

a. "Halt!"—the dust-brown ranks stood fast.

"Fire!"—out blazed the rifle blast.

—WHITTIER.

b. Yield! ye youths! | ye yeomen, | yield your yell! |

7. Give one of your school yells with a relaxed throat and proper action of the bellows muscles.

8. Read with correct application of explosive utterance:

"Forward, | the Light Brigade! |

Charge for the guns!" | he said. |

—TENNYSON.

Note that the pull which exhausts all the breath temporarily occurs on the vowel in the accented syllable of the emphasized word: "Forward; Brigade; Charge; guns." Which words are read with expulsive utterance? Why?

9. Gentlemen may cry, "Peace, Peace," but there is no peace. The war is actually begun. The next gale that sweeps from the North will bring to our ears the clash of resounding arms. Our brethren are already in the field. Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery?

Forbid it, Almighty God. I know not what course others may take; but as for me, give me liberty or give me death.

—PATRICK HENRY.

Assignment

A. Read the selection on page 494 in which King Henry V exhorts his troops to attack the walls of Harfleur. Picture the out-of-door conditions under which the speech is delivered. Realize that the speaker is at some distance from his men. Sense the feeling of excitement associated with what was called in the World War "going over the top." Notice the way in which the last four lines work to a climax.

B. Divide the selection into phrases.

C. Practice reading the selection, concentrating on explosive utterance. Be prepared to read it in class.

(c) *Effluent Utterance*.—Read the following lines from Gray's "Elegy Written in a Country Churchyard" with brisk, **EXPULSIVE** utterance:

Now fades the glimmering landscape | on the sight |
And all the air | a solemn stillness | holds,
Save where the beetle | wheels his droning flight, |
And drowsy tinklings | lull the distant folds. |

What mood is reflected in the lines? Did your reading convey this mood to your listeners? Why not?

In imagination, seat yourself on a rock or a grassy bank in an English country churchyard. Steep yourself in the tranquillity of your surroundings. There is no hurry, no

excitement. The day's activities are over for the living; life's activities have ceased for the dead. Your thoughts and feelings for the moment flow gently along in quiet awareness of what you see and hear. Let your voice adapt itself to this mood. Read the lines again with slower, less energetic action of the bellows muscles on each phrase. Work for smooth, flowing, sustained vowel sounds. If we need a name for this manner of speaking, we may call it **EFFLUENT** utterance, because the voice flows out instead of being more forcefully expelled.

Its carrying power.—In practicing to perfect this kind of utterance, do not make the mistake of supposing that the voice may be allowed to die down into inaudibility. Effluent utterance results from the **MANNER** in which force is applied; not from the **DEGREE** of force exerted. If the bellows muscles are used properly, this form of utterance should be heard at a distance as clearly as the expulsive. Try to realize that the voice is not necessarily softer, but is differently controlled.

Its practical uses.—At this stage of your progress, effluent utterance has numerous bearings on your first problem. It points the way to making yourself heard without shouting. Its slow sustaining of vowel sounds increases resonance. It is a marvelous refiner of harsh, disagreeable vocalization. When you seriously attack the problem of oral interpretation, you will find it of great assistance, not only in conveying certain moods to others, but in intensifying these moods in yourself. If you doubt that this is so, ask whether the class may repeat the four lines from Gray's "Elegy" with effluent utterance. After several repetitions, bodies will relax, eyelids will droop slightly, someone may yawn.

Class Exercises

1. Relax the throat. Place your finger tip on the bellows muscles.

2. Give the vowel sounds in the following word list with effluent utterance, holding each one for four counts. Be sure that each pull of the bellows muscles exerts a gentle pressure, evenly maintained.

ale	ice	view
at	it	fur
arm	old	up
all	hot	the
meet	too	now
met	took	oil

3. Read again with effluent utterance the selection from Gray's "Elegy."

4. Practice these selections with effluent utterance. What pitch is appropriate?

a. Bury the Great Duke

With an Empire's lamentations,
Let us bury the Great Duke
To the noise of the mourning of a mighty nation,
Mourning when their leaders fall,
Warriors carry the warrior's pall,
And sorrow darkens hamlet and hall.

—TENNYSON.

b. The night has a thousand eyes,
And the day but one;
Yet the light of the whole world dies
With the dying sun.

The mind has a thousand eyes
And the heart but one;
Yet the light of a whole life dies
When love is done.

—BOURDILLON.

Assignment

A. 1. Prepare for class reading by dividing into phrases and practicing with effluent utterance: "If music be the food of love," page 498. What expulsive words interrupt the effluent utterance in this selection?

or

2. Prepare in a similar way, "How sweet the moonlight sleeps upon this bank," page 497.

B. 1. Bring to class four or more lines of modern poetry or prose which you think best rendered with effluent utterance.

or

2. Prepare for reading aloud part of a psalm which demands the same treatment.

C. Read an inappropriate selection like "Once more unto the breach," page 494, with effluent utterance. Try to describe the effect.

C—Freeing the Vibrator

Since the vocal cords are involuntary in their action, you can do no more for them than to create conditions of "full-throated ease" favorable to their proper functioning. The muscular actions which result in correct pitch are due to the MENTAL IMAGE of that pitch. The first of these conditions is the maintenance of an adequate supply of breath, appropriately controlled to meet varying demands. The second is a feeling of freedom and relaxation in the larynx and all its supporting muscles. Be sure that your voice is not pitched too high. A low pitch is produced by a relatively relaxed vibrator. Do not think of voice as originating in the larynx, because such focusing of attention often conspires against freedom. Imagine it rather as beginning with the abdominal muscles which control the outgoing breath stream. A good slogan to remember is "Speak with the body, through the throat." Exercises for acquiring this breath control are given under "Freeing the Bellows."

Class Exercises

1. Review the exercises on page 209 for "Freeing the Body."
2. Let your head fall forward on your chest, allowing it to pull itself down by its own weight, rather than by effort. Rotate it, as if it were "a cannon ball on a thread," dropping it over the right shoulder, back, left shoulder, and front. After several silent rollings, say sleepily as you rotate it, *easy-ah*, *lazy-ah*, dropping the jaw on each *ah* sound.

If you feel like yawning after doing this four times, your speech teacher will pardon you. He or she knows that yawning is one of nature's favorite devices for obtaining relaxation.

D—Freeing the Resonator

1. **The Throat (Pharynx and Larynx).**—Solving the problem TO BE HEARD does not signify merely that the speaker shall make himself heard on a single occasion, but that he shall keep himself in permanent condition to be heard even when constant speaking under the most trying conditions makes unusual demands on his voice. Out-of-door speaking, poorly constructed auditoriums, and competition with noise—these are a few of the hazards which confront him. Fortunately the measures for improving resonance and preventing throat strain are the same.

Clergymen, teachers, lecturers, and candidates for political office are often forced to cancel speaking engagements upon which much depends, not because of colds or throat infections, but because the habit of speaking from a tense throat has so injured the mechanism that further use of it is temporarily impossible. The late Theodore Roosevelt, whose vital personality and interesting ideas always called forth enthusiastic response from his audiences, allowed his vigorous thinking and feeling to create throat tension, which, in time, proved disastrous to his voice. On one occasion, while he was governor of New York State, he was addressing an out-of-door gathering at a county fair on Long Island. In discussing one of his former projects, the development of better marksmanship in the American Navy, he drew a moral from the Spanish-American War. "The Spaniards," he said from a tightened throat, forcing his rather hoarse voice out to the edges of the crowd, "had good ships" (at a higher pitch)—"they had good guns," (higher, with more force)—"they had good men," (rising still higher and more

forcefully to the climax)—“but they couldn’t shoot!” On the word *shoot* his voice broke. The crowd laughed and applauded. Had he been a less popular man, his voice might have irritated his hearers. In this case, the bad effect was on the speaker’s throat. This was demonstrated later, when, during a presidential campaign through the West, in the days before broadcasting had lightened the labors of candidates, the long-suffering throat rebelled. Mr. Roosevelt was forced to give up the tour. He returned to the care of a New York specialist.

The evil effects of the throat tension illustrated above are numerous. Resonance is impaired by constriction of the pharynx. A tighter throat means tighter vocal cords, with resultant rise in pitch. The false vocal cords in the larynx contract to such an extent that interference with the action of the true vocal cords is created. The soft palate, partaking of the general rigidity, may induce nasality. The voice becomes harsh and throaty; if forced, it is noisy, or nasal. Finally, the speaker’s throat suffers. The throat must be regarded as a resonator to speak **THROUGH**, not as a motor to speak **WITH**.

The ability to maintain an open pharynx should be cultivated in order to counteract the constricting habits formed in the swallowing process.

2. The Mouth.—Many of your fellow students are exceedingly difficult to hear, because, as you sometimes explain, “they do not open their mouths.” Failure to open the mouth sufficiently curtails valuable oral space, which is needed for the production of full and resonant vowel sounds. It also obstructs the free emission of tone.

Opening the mouth means dropping the lower jaw, a habit which seems to be extremely unpopular with a great many people. Sometimes a motionless jaw is merely a manifestation of laziness, like inflexible lips or an inactive tongue.

Often it is an indication of shyness, a withdrawing of voice into its shell, so to speak.

The poet Milton attributes the jaw immobility characteristic of many English speakers and singers to the severe climate of their native island; fear of the effect of the cold northern air upon the throat and lungs causes them to speak, he says, "too close and inward."

Other factors in securing adequate mouth resonance are the lips and tongue. Lip rounding of certain vowels, especially *oo*, *oh*, and *aw*, provides additional resonating space. A tongue tip trained to light and precise activity prevents the back of the tongue from interfering with the proper adjustment of the resonator. Exercises for lips and tongue are given later under "Freeing the Lips," page 230, and "Freeing the Tongue," page 233.

In endeavoring to drop the lower jaw, some speakers employ force. For these the cure is worse than the disease, for, in their case, the effect of the practice is a throaty voice and jerky speech. The jaw should move in as relaxed a manner as possible.

Exercises for Dropping the Jaw

1. Repeat Exercise 2 under "Freeing the Vibrator."
2. Look in a mirror while you repeat the following lines from Macaulay's "Horatius":

O Tiber, Father Tiber,
To Whom the Romans pray,
A Roman's life, a Roman's arms
Take thou in charge this day!

Try reading it at first without moving the lower jaw. Your words will lack resonance; your speech will sound mumbled. Then read it with a free lower jaw. You will see in the mirror that the vowel *a* as in *father* and *charge*, and the diphthongs *i* as in *Tiber* and *life* and *ou* as in *thou*, require wider jaw opening than the other vowels. Repeat this experiment several times until you have convinced

yourself that, so far as audibility is concerned, the practice of dropping the jaw is a very necessary one.

Class Exercises

1. Review the exercises for relieving tension on page 209.
2. Review the exercise for freeing the jaw on page 225.
3. Practice this device for expanding the pharynx and inducing a yawn: Press the lips together. Without separating them, drop the lower jaw until you feel the stretching sensation in your throat that precedes a yawn. Yawn! Relax!

4. The ocean old,
 Centuries old,
 Strong as youth and as uncontrolled,
 Paces restless, to and fro,
 Up and down the sands of gold.
 His beating heart is not at rest;
 And far and wide,
 With ceaseless flow,
 Heaves with the heaving of his breast.

—LONGFELLOW.

5. Roll on, thou deep and dark blue Ocean—roll.
Ten thousand fleets sweep over thee in vain,
Man marks the earth with ruin—his control
Stops with the shore:—upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadow of man's ravage, save his own,
When for a moment, like a drop of rain,
He sinks into thy depth with bubbling groan,
Without a grave, unknelled, uncoffined, and unknown.

—BYRON.

6. Read aloud Kipling's "Recessional." Do not allow an immobile jaw to impair the full resonance of the vowels. Dwell on the vowels a little longer than necessary. A common cause of poor resonance is the slighting of vowel sounds.

7. Observe other speakers in order to determine the relationship between a mobile jaw and the ability to be heard.

3. The Nose.—Nearly all of you have experienced the disadvantage of trying to make yourselves heard without the assistance of the nasal resonator. A cold in the head is the best possible demonstration of the deplorable effect of lack of resonance in the speaking voice.

The following statements may clear up common misunderstandings about nasality:

1. To say that a person “talks through his nose” when he has a cold in the head is inaccurate, since it is the stoppage of the nasal passage which subtracts resonance from his voice.

2. A “nasal twang,” the traditional slur cast on the American voice, is caused by sending too many vibrations through the nose under the influence of a stiffened pharynx, constricted false vocal cords, or a too rigid soft palate. A soft palate that is too relaxed may cause another variety of nasality. The word *nasality* has come to connote unpleasant nasalization.

3. In making the sounds *m*, *n*, and the sound misleadingly spelled *ng* (as in *sing*), the voice should come through the nose with clear, unimpeded resonance.

Exercises for Nasal Resonance

1. Relax the throat.

2. Hum:

mmmmm

mmmmm

mmmmm

3. Practice the following exercise very rapidly, dropping the jaw each time on the final *ah*:

many-any

many-any

many-any

many-any-ahhhh

4. Hum:

nnnnn

nnnnn

nnnnn

5. Hum: “m-n, m-n, m-n, m-n.”

6. Sing: “one, one, one, one, one, one.”

7. Hold the *n* for a count of three in each of the following words:

twenty	seventy	ninety
twenty	seventy	ninety
twenty	seventy	ninety

8. Hum:

ng ng ng ng ng ng ng ng ng ng ng ng ng ng ng
(There is no *g* in this sound.)

9. Dwell on the *ng*:

ding-dong	sing-song	Hong-Kong
ding-dong	sing-song	Hong-Kong

10. Again dwell on the *ng*:

hung-ee	hung-ee	hung-ee	hung-ee
hung-ay	hung-ay	hung-ay	hung-ay
hung-oo	hung-oo	hung-oo	hung-oo
hung-oh	hung-oh	hung-oh	hung-oh
hung-ah	hung-ah	hung-ah	hung-ah

Assignment

Read the selections for *m*, *n*, and *ng* on pages 455–456, 465–466, and 481–484. Dwell on each nasal sound.

Problem II

TO BE UNDERSTOOD

Unit I—Freeing the Speech Mechanism

A PREPARATION FOR THE STUDY OF SCIENTIFIC PHONETICS

“**T**HE chief faults and difficulties of speech, especially such as beset public speakers, singers, and adults who endeavor to acquire a foreign language or perfect the so-called accent of their own, are due either to *ignorance of the phonetic structure of language, or the inflexibility of the organs of articulation.*”—DORA DUTY JONES.¹

Clearness of Enunciation

Suppose you say to a friend, *What were you doing on Saturday?* He replies, *Oh, I was riding all the morning.* You conclude at first that he was on a horse or in a car, but you may find later that he was completing a term composition or making up back correspondence. Should he say, *I was on the beach wading for John,* you might be pardoned for wondering for an instant whether John was delayed or drowned!

A speaker who makes a practice of dropping final consonants is very difficult to understand. When listeners in a

¹ From *The Technique of Speech*, Harper and Brothers.

large room are uncertain whether he is talking about *a white sheep*, *a white sheet*, or *a white sheik*, they may complain that they cannot hear, but the truth is that the speaker's enunciation is so indistinct that the thought which the words represent cannot be readily understood.

A general sluggishness of the speech mechanism which blurs some consonant sounds and leaves out others not only obstructs the transference of thought, but gives the impression that the speaker's mentality is not so strong as it might be. Any line of prose or poetry, read with complete omission of consonants, sounds like "a tale told by an idiot":

"O you hard hearts, you cruel men of Rome"

becomes

"O oo ah ah oo oo-uh eh uh oh."

As you have discovered, the active members of the speech mechanism are the lips, the tongue, and the palate.

A—Freeing the Lips

Our cold Northeaster's icy fetter clips
The native freedom of the Saxon lips;
See the brown peasant of the plastic South,
How all his passions play about his mouth!
With us, the feature that transmits the soul,
A frozen, passive, palsied breathing-hole.

It can't be helped, though, if we're taken young,
We gain some freedom of the lips and tongue,
But school and college often try in vain
To break the padlock of our boyhood's chain.

—OLIVER WENDELL HOLMES.

You have been asked to try the effect of saying *Oh*, *no*! with unrounded lips. You noted the improvement of the vowel sound and the increase in resonance when the lips were properly rounded. Some of our old actors and speakers

made a practice of literally "maintaining a stiff upper lip" while they dropped the lower jaw most industriously. They have been accused by critics of talking as if they had "hot potatoes in their mouths." If you will recite the four lines from "Horatius," given for a jaw exercise on page 225, in this manner, you will acknowledge the desirability of limbering the upper lip.

It is well to consider how many English sounds are dependent upon lip-shaping.

The lip-rounded vowels are: *oo* as in *school*, *oo* as in *book*, *o* as in *old*, *aw* as in *law*, and *o* as in *song*.

The lip consonants are: *p*, *b*, *m*, *w*, and *wh*.

The lip-teeth consonants are: *f* and *v*.

Exercises for Developing Flexible Lips

1. Practice the following exercises rapidly and very lightly, with the least possible tension:

- | | | | | |
|----|----------------------|----------------------|----------------------|---------|
| a. | oo-ee | oo-ee | oo-ee | oo-ee |
| | oh-ee | oh-ee | oh-ee | oh-ee |
| | aw-ee | aw-ee | aw-ee | aw-ee |
| | aw-ah | aw-ah | aw-ah | aw-ah |
| b. | Bo-peep | Bo-peep | Bo-peep | Bo-peep |
| | bubble-babble-pebble | bubble-babble-pebble | bubble-babble-pebble | |
| | | bubble-babble-pebble | | |

If you say this rapidly, but distinctly, you will hear the sound of a running brook. Sometimes, however, *b* gives a staccato effect of beating or thumping:

Rub-a-dub	Rub-a-dub	Rub-a-dub	Rub-a-dub
Bob caused the hub-bub	Bob caused the hub-bub	Bob caused the hub-bub	
	Bob caused the hub-bub		

And sometimes it almost says *boo*!:

A big black bear! A big black bear! A big black bear!

c. Hip, hop, pip, pop, tip, top, pop-corn

(*p* is an explosive sound.)

Peter, Peter, Pumpkin-eater! Peter, Peter, Pumpkin-eater!

an ear to their expressiveness will increase the flexibility of your speech mechanism, improve your enunciation, add force and color to your reading and speaking, and heighten your enjoyment of poetry.

Assignment

A. Practice the lip exercises given above. Observe them in a mirror. Listen to them.

B. Prepare the selections on pages 453–458, for reading in class. Give special care to the production of the lip consonants, and, whenever possible, explain the effect of the consonant for which the quotation is chosen.

In all these exercises on Freeing the Mechanism, make a practice of dividing each selection into phrases and reading it with abdominal breath control as you read “Gold” and “Austrian Army,” on pages 214–215. If single words are uttered, give each one with a similar muscular impulse. Only by practice and constant vigilance can the habit become so unconscious that throatiness and throat strain are permanently obviated.

B—Freeing the Tongue

“Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines.”
—*Hamlet's “Advice to the Players.”*

Have you ever noticed the tongue-tied way many students say *The Battle of Gettysburg*, or *We are met on a great battle-field of that war*? *Battle* becomes *Ba’ul*; *Gettysburg*, *Ge’ys-burg*. The same boys and girls pronounce *little*, *li’ul* and are almost sure to say *cidy* for *city* and *wader* for *water*. This weakness of enunciation may be traced to a lazy, inactive tongue.

The tongue is the busiest part of the speech mechanism. It is responsible for more sounds than the lips and palate put together. The fifteen vowel sounds are all dependent

on the position of the tongue. The consonants *t*, *d*, *n*, *l*, *r*, *s*, *z*, *sh*, *zh*, and *th* call the front of the tongue into action, *y* employs the middle of the tongue, while *k*, *g*, and *ng* articulate the back of the tongue with the soft palate. If you literally "lost your tongue" you would not be able to talk at all.

If you learn to use the tip of your tongue rapidly and lightly, you will be less likely to tighten your throat by stiffening the back of your tongue.

Exercises for Developing an Active Tongue

Place the first finger of your right hand on the lower jaw, just below the lip, in order to make sure that the jaw does not assist the tongue in this exercise, by acting as a carrier to raise and lower it. Then say very lightly and rapidly, yet with the precise rhythm of a drumbeat, the following syllables. Each begins with a consonant formed by articulating the tip of the tongue with the upper gum.

NÁH	nah-nah-nah	NAH	NÁH	(three times)
DÁH	dah-dah-dah	DAH	DÁH	(three times)
TÁH	tah-tah-tah	TAH	TÁH	(three times)

Repeat the whole exercise several times.

1. t:

a.	Tit for tat	Tit for tat	Tit for tat
	Tit tat toh	Tit tat toh	Tit tat toh

b. (Initial t):

Oh the terrible, tyrannous, treacherous Turk!

(*t* in this sentence helps to express the speaker's feeling.)

c. (Final t):

Oh East is East and West is West
(Final *t* is the public speaker's enemy.)

d. (Middle t):

Betty Botta bought some butter
 "But," said she, "this butter's bitter,
 If I put it in my batter
 It will make my batter bitter;
 But a bit of better butter
 Will make my bitter batter better."
 So she bought a bit of butter
 Better than the bitter butter
 And it made her bitter batter better.
 So 'twas better Betty Botta
 Bought a bit of better butter.

(Are you sure that you are not saying *Beddy* and *budder*?)

e. Amidst the mists and coldest frosts,
With stoutest wrists and loudest boasts,
He thrusts his fists against the posts,
And still insists he sees the ghosts.

(The combination *sts* is easier to say if the words are read *mis-ts*, *fros-ts*, *ghos-ts*, etc.)

f. tooter-tyutor tooter-tyutor tooter-tyutor

A tutor who tooted the flute
Tried to tutor two tooters to toot;
Said the two to the tutor, "Is it harder to toot, or
To tutor two tooters to toot?"

2. *d* and *t*:

a. Do and dare! Do and dare! Do and dare!

(d may express dynamic action.)

Dull and dead! Dull and dead! Dull and dead!
Dull, dark dock! Dull, dark dock! Dull, dark dock!

(*d* often intensifies an effect of dull despair.)

b. Thud! Thud! Thud! Thud! Thud! Thud!

Thud! Thud! Thud!

(*d* pounds lifelessly.)

c. Widths and breadths. Widths and breadths.

Widths and breadths.

(Three consonants in succession are always difficult.)

- d. Distinguish *t* from *d* in these pairs of sentences:

The rider was riding in the meadow.

The writer was writing a letter.

The rider was on his mettle.

The writer won a medal.

- e. Correct the slovenly pronunciation indicated in the following sentences:

The wrider's daughder starded to go to a theader pardy
in the cidy.

An old moddo of the United States is, "Unided we stand,
divided we fall."

The cidy has a beaudiful waderfront.

She visided a priddy liddle cidy in the middle west.

(You probably do not realize how common this particular fault is. If you listen for it, you may hear yourself and many of your friends indulging in it.)

Assignment

- A. Explain the articulation of *d* and *t*. In what respect are they different?

B. Prepare for reading in class the selections illustrative of *t* and *d*, pages 463-465. First read the quotations through silently in order to understand their meaning as well as possible, in view of their lack of context. Then read them aloud with attention to the clear enunciation and artistic effect of *t* and *d* that are to be achieved by activity of the tongue. Finally, divide each selection into phrases. Read them aloud again, resonantly, with abdominal breath control (a pull to each phrase), relaxed jaw, and flexible lips as well.

Exercises for Developing an Active Tongue (*Cont.*)

3. n:

- a. Prolong the sound of *n* in these examples:

A lone pine.

A lone pine.

A lone pine.

The wanderer mourns.

The wanderer mourns.

The wanderer mourns.

The wind moans. The wind moans. The wind moans.

(*n* suggests the sound of wind blowing at night in lonely places.)
n is articulated in exactly the same manner as *d* and *t*. Its nasal resonance is responsible for its effect.

b. The clear resonance of *n* adds much to the beauty of voice and speech. How many of us transform this beauty into an ugly grunt! *Twenty*, for instance, becomes *twe*(grunt)*y*, with no audible sound of *t*. *Sentences* and *gentlemen* suffer similar indignities. Count rhythmically from twenty to twenty-nine—dwelling on the *n* until you can tap or count three.

c. Read the following sentence with full resonance of each *n* and crisp enunciation of each *t*:

Twenty gentlemen, acting as sentries, stood in the entry while sentence was being pronounced.

A dramatic coach declares that out of a play cast of fourteen of the best speakers in a certain high school, twelve always said *gen*(grunt—no *t*)*l'man!* until a daily drill, followed by earnest exhortation and constant correction, established a better habit.

Assignment

A. Prepare selections 1-5 on pages 465-466 according to the method indicated for *t* and *d*.

B. Describe the production of *n*. Is it voiced or voiceless?

C. Draw a diagram showing the positions of the tongue for *d*, *t*, and *n*. What part of the mechanism assumes a different position to produce *n*? Is it better to draw two diagrams, or can you devise a way to indicate the formation of all three sounds in one?

Exercises for Developing an Active Tongue (Cont.)

4. *l*:

a. Live and learn! Live and learn! Live and learn!

b. Toll the bell! Toll the bell! Toll the bell!

(*l* is a liquid, bell-like sound.)

c. Do you say *Wi'yum* for *William*? Do you say *Wulliam*

for *William*? When you say *Wulliam*, you are thickening the sound of *l*. Most of us need to work for thinner *l*'s.

sully	silly	gull	gill
tully	tilly	dull	dill
lull	Lill	hull	hill

Tell Tilly!	Tell Tilly!	Tell Tilly!
Lullaby Lilly!	Lullaby Lilly!	Lullaby Lilly!
Silly Milly!	Silly Milly!	Silly Milly!

d. Chant *bell, bell, bell, bell*, until you imagine you are hearing a real one.

Assignment

A. Describe the production of *l*. Where does the voice stream escape?

B. Can you prolong *t, d, n, l*?

C. Is *l* voiced or voiceless?

D. Prepare the selections on page 467 according to the method prescribed for *d* and *t*.

Exercises for Developing an Active Tongue (*Cont.*)

5. r:

a. Place the first finger of your right hand on the lower jaw, as you did in a former exercise, in order to make sure that the jaw does not assist the tongue by acting as a carrier to raise or lower it. Then say very rapidly, yet with the precise rhythm of a drumbeat, the following syllables:

NÁH	nah-nah-nah	NAH	NÁH
DÁH	dah-dah-dah	DAH	DÁH
TÁH	tah-tah-tah	TAH	TÁH

Now, while the jaw is still and the tongue is vibrating:

rah	ray	ree	raw	roo
-----	-----	-----	-----	-----

Be sure to make *r* with the tongue, not with the lips. Repeat the whole exercise until you are sure that the tongue can be trusted to work independently of the jaw, then remove the sentinel finger. After you have taught your tongue the trick, you must allow your jaw to move freely again.

A small child who has not yet acquired control of his tongue often says a *a wed wose* instead of a *red rose*. A large number of grown people use their lips rather than their tongues when they say *r*. Students of singing sometimes declare that they cannot make *r* with their tongues; in other words, they have difficulty in ROLLING the *r*.

Although *r* was strongly rolled in Chaucer's time, nowadays it is merely the brushing of breath, or the vocalizing of breath, as it passes over the edge of the upturned tip of the tongue.

The exercise given above might profitably be practiced with a rolled *r* in order to develop flexibility of the tongue tip. It will also prevent the tendency to make a uvular *r*, that is, an *r* formed by the back of the tongue against the soft palate. Unless you are able to roll the *r*, it will be difficult for you to learn to use your tongue instead of your lips in producing this sound.

b.	Roll on!	Roll on!	Roll on!
	The river rolls	The river rolls	The river rolls
	A red, red rose	A red, red rose	A red, red rose

c. The very merry month of May
 The very merry month of May
 Merrily, merrily shall I live now.
 Merrily, merrily shall I live now.
 America! America! God shed his grace on thee!

d. *r* is not always sounded in the standard pronunciation of English words. When it precedes a consonant, as in *first*, *serve*, *learn*, *church*, *word*, *card*, and *park*, it is silent. When it precedes a vowel, as in *bright*, *very*, and *grade*, it is sounded, and should be made with the tongue. *r* is nothing if not a copy-cat! It consistently plays follow-my-leader. When it follows a voiceless consonant, as in *pride*, it is partially voiceless; and when it follows a vowel, it does its best to turn into a vowel also!

In the following line, find: the *r* that is no longer pronounced in standard English; the *r* that is partially voiceless because it is placed after a voiceless consonant. All the remaining *r*'s are voiced. Why? Practice reading the line several times.

The banks of the great, gray-green greasy Limpopo River,
 all set about with fever trees.—KIPLING.

Assignment

A. Describe the action of the speech mechanism in producing *r*. Is it possible to prolong *r*?

B. Turn to page 469. List all the words in selection 3 which contain *r*. Opposite each word write "voiced," "voiceless," or "silent," as the case may be. If in doubt, re-read the preceding explanation. Practice reading the list. Then read the selection aloud, making sure that the sounds help you to express the meaning of the lines.

Exercises for Developing an Active Tongue (Cont.)**6. s:**

When you are enjoying a sound picture or listening to the radio, you are conscious that poor *s* sounds frequently mar the speech of the actor or broadcaster. There is grave danger that the lisping proclivities of these two mechanical reproducers of the human voice may spread an epidemic of poor *s* sounds. But even while you are fixing the blame on the medium of transmission, you cannot help noticing that some of the speakers utter much clearer sibilants than others. Listen carefully while each member of your class says, "Susan despised ice-skating" or "Sing a song of sixpence." You will be surprised at the small number who make this sound perfectly. A majority of these students could produce *s*'s if they would work for better control of their tongues. Those who have trouble with sibilants are referred to the corrective work on page 384. It is very important for you to correct this fault. Sometimes a student who has planned his entire school course with a view to entering a training school for teachers finds, at the last minute, that admission must be refused to him because he lisps.

A lisp is sometimes appealing in a very young child. In a person of forty it may be ludicrous. An older woman who lisps often sounds as if she were trying to appear kittenish; a middle-aged man with this habit seldom impresses strangers as a forceful personality.

A certain high-school boy ardently desired the role of Metternich in a student production of *L'Aiglon*. His size and appearance were suitable; his acting was equal to that of the other

candidates for the part. It was hard for him to realize that he would never seem a man of iron determination to the audience so long as even a slight lisp sapped strength from his speech.

Test your production of *s* in the following exercises:

- a. Sail on Sail on Sail on Sail on
 Safe and sound Safe and sound
 Safe and sound Safe and sound
- b. Name the price Name the price Name the price
 Cross it off Cross it off Cross it off
- c. Small Stephen, hungry from skating and playing in the snow with his sled, squandered his spending money on a splendid spread of sweetmeats in the Sphinx and Sphere Shop.

Assignment

A. With the aid of a mirror, examine the position of the tongue during the utterance of *s*. Describe what you observe.

B. Say *s* with the teeth a finger's width apart. What effect does this have on the sound?

C. Try to say *s* with the tip of the tongue on the teeth. What sound is produced?

D. Explain, as if to a lisping friend, the proper position of the speech mechanism for the formation of *s*.

E. Is it possible to prolong *s*? Is *s* voiced or voiceless?

F. What is the effect of *s* in each of the following words: *sea*, *snake*, *silence*, *still*, *rest*, *whisper*, *whistle*, *suspicious*, *sleep*, *scythe*, *rustling*? Repeat these words, trying to suggest each meaning by dwelling slightly on the sound.

G. In which selections on pages 470-471 is *s* most expressive of the meaning?

H. Prepare selection 8 for reading aloud in class. Follow directions given for *d* and *t* on page 236.

I. If you memorize this sonnet, you will find it a source of pleasure in years to come.

Assignment

A. How does *z* resemble *s*? How does *z* differ from *s*?

B. In selection 3 on page 472, can you explain why *s* is pronounced like *z* in *year's*, *hillside's*, *snail's*, and *God's*, but is just plain *s* in *lark's*? You will find the same difference in the plurals *cats* and *dogs*. Here is a clue! Examine the sound (not the letter) which precedes the *s* in every case. Is it voiced or voiceless? Does the sound given to the letter *s* agree with the preceding sound in this respect?

C. Pronounce the plurals of the following words, keeping your discovery in mind:

bank	bird	room	cuff	boy
wing	tack	book	glove	end
tree	nail	hat	plate	desk
belt	school	shoe	fork	coin

D. Make a rule to cover the pronunciation of *s* when it is added to a word to form a plural.

E. What effect does the *z* sound contribute to selection 2 on page 472? (Remember that the *z* sound is often spelled with an *s*.)

F. Find four words in this selection in which final *s* is pronounced *z*. Read the selection in such a way that your listeners may imagine themselves in a sunny meadow lulled into drowsiness by the sounds they hear.

G. Read selection 4 on page 473. First find all the *z*'s that are masquerading as *s*'s. Decide what effect Shakespeare achieves by means of this conscious or unconscious repetition. In your reading, do not forget to divide the lines into phrases, or to read with abdominal breath control.

Exercises for Developing an Active Tongue (Cont.)

8. *sh*:

- a. Shear the sheep! Shear the sheep! Shear the sheep!
(Sound of shearing?)
- b. Hush, ah hush! Hush, ah hush! Hush, ah hush!
(A quieting sound.)
- c. Smash and crash! Smash and crash! Smash and crash!
(Paradoxically, a disquieting sound.)

Assignment

- A. Can *sh* be prolonged? Is it voiced or voiceless?
- B. Prepare for reading aloud the selection on page 515.
- C. Read aloud the "Scythe Song" on page 114. Compare the effect of *s* in the first stanza with that of *sh* in the second. Explain what each contributes.

Exercises for Developing an Active Tongue (*Cont.*)

9. *zh:*

- a. Full measure of pleasure. Full measure of pleasure.
Full measure of pleasure
- b. Is leisure a pleasure? Is leisure a pleasure?
Is leisure a pleasure?
- c. A treasure Parisian. A treasure Parisian.
A treasure Parisian.
- d. A usual division. A usual division. A usual division.
- e. A bolt from the azure. A bolt from the azure.
A bolt from the azure.
- f. Mirage is illusion. Mirage is illusion. Mirage is illusion.

zh is a luxurious sound, suggestive of a full measure of enjoyment, the crushing of heavy silks, the scent of rich perfume. Sometimes, as in the words *division* and *abscission*, the cutting process is hinted at.

Assignment

- A.** Compare *sh* and *zh*.
- B.** Prepare selections 1–4 on page 474 for reading aloud.

Exercises for Developing an Active Tongue (*Cont.*)

10. $y:$

- a. Yield! ye youths! Yield! ye youths! Yield! ye youths!
b. Yo-ho! Yo-ho! Yo-ho! Yo-ho!
c. Yell for Yates! Yell for Yates! Yell for Yates!
d. Cubes and tubes. Cubes and tubes. Cubes and tubes.
 (Where is the sound of *y*?)

e. News and views. News and views. News and views.

Practice these exercises with phrasing and abdominal breath control. Give (a), (b), and (c) with a sharp backward jerk suited to their explosive utterance. Give (d) and (e) more easily with expulsive utterance.

Assignment

A. What part of the tongue is used to make *y*? With what does it articulate?

B. Is *y* voiced or voiceless?

C. The consonant *y* is called a semi-vowel. What vowel does it resemble most?

D. Read the following word list, inserting the *y* sound in the proper place:

few	cube	student	institution	suit
new	tube	stupid	constitution	assume
music	duke	tutor	destitute	superior
tune	dude	tulip	restitution	superintendent

E. Prepare selection 5 on page 478 for reading aloud.

Exercises for Developing an Active Tongue (*Cont.*)

11. *th*:

An active tongue is needed for overcoming the habit of saying *dat* for *that*, *wid* for *with*, and *tree* for *three*. No one gives the impression of being educated if he makes this error in speech.

Practice the following exercises, at first slowly, then more rapidly, then very rapidly, three times each.

a. Den—then dare—there tree—three breed—breathe
true—through sheet—sheath doze—those

b. Tell them to do this. Tell them to do that.

c. Did he do this? Did he do that?

d. Are they under the table or under the desk?

e. Then they walked with him to Thirty-third Street.

f. We planted three trees.

g. Follow through.

Assignment

(for those who need it)

- A. How many sounds has *th* in English?
- B. How do they differ?
- C. Compare the formation of *d* and voiced *th*; of *t* and voiceless *th*.
- D. Prepare the selections on page 461 for reading.
- E. Be prepared to tell in your own words the story of an interesting incident in your life. Try to avoid errors in the sounds mentioned above.

C—Freeing the Palate

g, *k*, and the sound at the end of the word *hang*, which we misleadingly spell *ng*, constitute the entire group of consonants which are formed by articulating the back of the tongue with the soft palate. If you say the words *gig*, *kick*, *wig*, and *wing*, you will be able to feel the muscular action involved in making the sounds.

1. g and k.—

Exercises for Freeing the Palate

Distinguish between *g* and *k* in pronouncing these words and lines:

1. snack	snag	mack	mag
slack	slag	rack	rag
crack	crag	sack	sag

2. The cold coast.
The gold coast.
The cold ghost.
3. Dust will clog the clock.
What does the league lack?
With luck he could lug in the chest.
Tack the tags on the trunk.
He put the bag back on the rack.

2. *ng*.—If you used our English spelling as a guide to pronunciation, you would all be saying *looking gat* for *looking at* and *long gago* for *long ago*. A large number of people whose knowledge of correct spoken English is drawn from the printed page, rather than from imitation of native speakers, do make this error. The fault is usually an unconscious one. Those who sound these silent *g*'s often express surprise when their attention is called to the mistake.

It would be difficult to exaggerate the importance of correcting this habit. Like a lisp, it may spoil an otherwise satisfactory record for admission to a training school for teachers, or cause a college graduate to fail his oral examination after all other requirements for a teacher's license have been fulfilled. For those who do not intend to teach, it constitutes a definite business and social handicap after they have left their little group of intimates to mingle with wider and constantly changing circles in the world at large.

The problem of removing this handicap is complicated by the fact that the spelling *ng* represents different sounds in different words. If a student who is learning English sees *ng* at the end of the word *sing*, he naturally supposes that each letter represents a sound: *n* + *g*. But the sound in this case is neither *n* nor *g* but a single nasal sound, formed by the back of the tongue and the palate, for which we have no letter in our English alphabet. For our purposes it is best to represent it by the phonetic symbol η (see page 340). In *singer*, the letters *ng* stand for this one sound; but in *finger* they represent two sounds, η + *g*! In *congratulate*, we pronounce *ng* as it is spelled, *n* + *g*; but in *strange*, *ng* is *n* + *j* (as in *judge*).

Class Exercises

1. Raising the tip of the tongue to the upper gum, say *n*.
Raising the back of the tongue to the soft palate, say η .

Repeat $n-\eta$, $n-\eta$, $n-\eta$ several times until you are sure you can distinguish one from the other. If you do not master this first step, you are likely to say n when you are asked for η .

2. Observing your performance in a hand mirror, say η —*ah* (not η —*gah*) several times. Notice that the back of the tongue and the palate meet for η , and separate for *ah*. Make sure that not the slightest sound of g or k comes between the two sounds.

3. The sound η never occurs at the beginning of an English word. But it will help you to pretend that it is an initial consonant in this exercise.

η ee	(as in <i>he</i>)	Bring Eva (Do not say <i>Bring Geva.</i>)
η i	(as in <i>it</i>)	Coming in
η e	(as in <i>met</i>)	Teasing Emma
η a	(as in <i>ate</i>)	Counting eight
η a	(as in <i>at</i>)	Looking at
η i	(as in <i>ice</i>)	Long Island
η oo	(as in <i>school</i>)	Dripping ooze
η yoo	(as in <i>few</i>)	Seeing you
η oh	(as in <i>go</i>)	Looking old
η aw	(as in <i>awe</i>)	Saying all
η o	(as in <i>song</i>)	Being odd
η ah	(as in <i>arm</i>)	Strong arm
η ou	(as in <i>thou</i>)	Going out
η oi	(as in <i>oil</i>)	Pouring oil

This is an excellent exercise for freeing the palate, and may well be practiced by those whose pronunciation of the sound is faultless.

4. When you are able to give Exercise 3 with skill and accuracy, you have worked out perhaps half of your problem. Your next step is to discover in which words the letters $ng = \eta$, and in which they represent ηg . Familiarize yourself with these rules, which, alas, like all rules, suffer exceptions.

a. When ng occurs at the end of a word, g is not to be pronounced.

Example: ring, sing, bring, king, Hong-Kong, stocking.

b. If a suffix is added to a word ending in ng , the g is still silent.

Example: sing/er, bring/est, ring/ing, gang/ster

c. The COMPARATIVE and SUPERLATIVE of the adjectives *long*, *strong*, and *young* are exceptions to rule (b). They must be memorized.

long (<i>g</i> silent)	longer (<i>g</i> sounded)	longest (<i>g</i> sounded)
young (<i>g</i> silent)	younger (<i>g</i> sounded)	youngest (<i>g</i> sounded)
strong (<i>g</i> silent)	stronger (<i>g</i> sounded)	strongest (<i>g</i> sounded)

(But the adverb *strongly* follows rule (b).)

d. Examine carefully words that appear to have a suffix, but whose first syllable has no meaning or no connection with the meaning of the word. In these words *g* is pronounced.

Example: finger, linger, English, language, clangor, single, bangle, bungle, anger, hunger.

e. Learn *gingham* and *Bingham*. The *g* is silent.

Assignment

A. Prepare for class reading, with attention to *g* and *k*, the selections on page 480. Work for clear enunciation and for expressiveness as well. You will observe that *g* and *k* are rather hard, cold, scolding sounds. Read with good voice technique.

B. Copy the following words in four columns, according to the sound of *ng*: in Column 1, all words in which *ng* = $\eta + g$; in Column 2, words in which *ng* = η ; in Column 3, words in which *ng* = $n + g$; in Column 4, words in which *ng* = $n + j$.

tingle, springer, tungsten, ranger, flamingo, pungent, penguin, ungrateful, longevity, dungeon, monger, dingy, mongoose, hanger, longer, lounge, angle, bungalow, engulf, tango, danger, linger, hinge, stringent, twanging, tingling, conglomerate, Bangor, engage, angrily.

C. Read aloud the words you have listed under B, giving the rule which governs each case.

D. Prepare for class reading, with attention to *ng* in all its varieties of pronunciation, the selections on pages 482-483. Those who have no difficulty with these sounds should practice with the purpose of developing the clear, resonant beauty of the sound.

Unit II—Freeing the Thought

A—Phrasing

When you read the selections assigned under “Freeing the Bellows,” you were asked to divide them into groups of words or phrases. You did this with the sole purpose of learning how to use the bellows muscles in solving the problem “To Be Heard.” You found that, if the bellows worked properly on every phrase, it was impossible for the voice to weaken at the end of a sentence or a paragraph because of failure of the breath supply.

Like a helpful neighbor who is called at need to many homes, phrasing also is of invaluable assistance in solving the problem “To Be Understood.” Sometimes you have difficulty in making your mother or father understand a mass of complicated details. If, in one day, you saw a railroad accident, learned that your best friend was going to live in Australia, and were told that you had won a scholarship in your favorite college, it is possible that you might rush home and pour out your news so impetuously that your bewildered parent would exclaim, “Not so fast! Tell me one thing at a time!” That is what phrasing does—it tells one thing, or a small part of one thing, at a time. Experienced public speakers know that there are two players in this game of being understood: the speaker and his audience. The speaker utters a thought; the audience must then have time to accept, to reject, to compare—in short, to keep pace with his thinking. The slight pauses at the end of his phrases provide this time. If the first sentence in his speech is, “The past rises before me like a dream,”¹ the moves in the game are somewhat like this: Speaker, “The past”

¹ “A Vision of War and a Vision of the Future,” by Robert G. Ingersoll.

(Audience, mentally, "He's talking about the past.") "rises before me" ("He sees it rising before him.") "like a dream." ("I wonder what he sees," or, "I dreamed I was back in school last night.") The audience value a speech in proportion to the response it awakens in them. They must be given time for this response.

Phrasing is not dependent upon punctuation. The two may or may not coincide. Read this sentence aloud rapidly and observe how the clear outlines of the thought are lost.

The past rises before me like a dream.

Read it one word at a time:

The | past | rises | before | me | like | a | dream |

Now read it in phrases:

The past | rises before me | like a dream.

Which reading is the easiest to understand?

Phrasing performs other necessary services in addition to its function of subdividing thought. If you are reading aloud or speaking extemporaneously, the pauses between phrases give you time to look or think ahead. Furthermore, these same pauses, properly timed, will allow the blurring echo, which mars the acoustics of many auditoriums, to die out.

Some speakers break their sentences into even groups of words without regard for the thought. This practice lessens the speaker's chances of being understood. Others pause mechanically for an equal length of time after each phrase. The monotonous effect of this habit is almost as bad as the thought-blurring it is designed to correct. The timing of pauses should be determined by various considerations, such as the size of the room and the importance or complexity of the thoughts to be followed. Phrasing is not always obvious

in ordinary conversation. Pauses should lengthen as the distance between speaker and listener increases.

An instructor in one of our leading universities frequently complains, "If students would only learn how to PHRASE in high school, their progress in reading and public speaking would be more rapid in college." Another adds, resignedly, "We begin by teaching phrasing, we end teaching phrasing, and we teach phrasing a large part of the intervening time."

Class Exercises

Read these sentences silently. Divide each one into phrases. Read aloud to the class the ones that fall to you, using your phrasing as a means for causing the thought to be understood.

Try to avoid a "choppy" effect. Through the reading of all the phrases must run a line of continuity which holds the bits of thought together like beads on a string. As an aid to preserving this continuity, be careful not to drop your voice at the end of a phrase unless the thought is complete.

Apply the "inward pull" of the bellows muscles to each phrase.

1. From Shakespeare:

- a. In Belmont is a lady, richly left.
- b. Nerissa and the rest stand all aloof.
- c. Mistress, dispatch you with your safest haste
And get you from our Court.
- d. If music be the food of love, play on.
- e. How long within this wood intend you stay?
- f. When at your hands did I deserve this scorn?
- g. The villain is much lighter heel'd than I.
- h. His words are bonds, his oaths are oracles.
- i. They met me in the day of success; and I have learned by the perfectest report, they have more in them than mortal knowledge.
- j. The evil that men do lives after them.
- k. My heart is in the coffin there with Caesar.

1. I could find it in my heart to disgrace
My man's apparel and to cry like a woman.

2. From famous speeches:

a. Many another man besides Lincoln has served the nation in its highest places of counsel and of action, whose origins were as humble as his.—WOODROW WILSON.

b. Neither realism nor romance furnishes a more striking and picturesque figure than Christopher Columbus.—CHAUNCEY DEPEW.

c. None but they who set a just value upon the blessings of Liberty are worthy to enjoy her.—WARREN.

d. The way to give a child a fair chance in life is not to bring it up in luxury, but to see that it has a kind of training that will develop strength of character.—THEODORE ROOSEVELT.

e. Nothing sweeter or nobler can be said of any man than that he was a great lover of his kind.—NATHAN MORRIS.

f. When public bodies are to be addressed on momentous occasions, when great interests are at stake and strong passions excited, nothing is valuable in speech further than it is connected with high intellectual and moral endowments.—DANIEL WEBSTER.

g. Instead, then, of all men having the same right to liberty and equality, as is claimed by those who hold that they are all born free and equal, liberty is the noble and highest reward bestowed on mental and moral development, combined with favorable circumstances.—CALHOUN.

h. Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery?—PATRICK HENRY.

i. It is for us the living, rather, to be dedicated here, to the unfinished work that they have thus far so nobly carried on.
—LINCOLN.

j. Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away.—LINCOLN.

k. The dignity of the Roman citizen consisted in his exclusive privileges; the dignity of the American citizen consists in

his holding the natural rights of his neighbor just as sacred as his own.—CARL SCHURZ.

Assignment

Prepare either A or B:

A. Prepare, as if for reading in assembly, Psalm C on page 160. Phrase it carefully.

B. Write a one-minute talk on one of the following topics, or on a subject of your own choosing. Prepare to read it to the class, giving your hearers time to understand each subdivision of the thought.

1. Why I Attend School.
2. My Dog.
3. My Favorite Pastime.
4. My Daily Trip to School.
5. Why Textbooks Should Be Covered.
6. Automobile Manners.
7. The News of the Week.

B—Inflection

You may have been trying for some time to obtain your mother's consent to some project dear to your heart, such as an Easter Week visit with your cousins in another city or a trip to Washington. When you see that she is about ready to decide, you ask eagerly, *Yes?* ↗ She may reply positively *Yes!* or *No!* If she has not quite made up her mind, you will detect a telltale wave which makes you apprehensive, if the answer is *yes*, and hopeful if it is *no*. This upward or downward gliding from one pitch to another on a syllable or sound we call "inflection." When your words grow spontaneously out of real situations, you do not need to refer to the rules governing inflection, unless your voice is a very monotonous one. But when you read aloud, or deliver a Commencement address which you have written and memorized, or broadcast from a manuscript—in other words,

whenever you RE-PRESENT subject matter, you are likely to use artificial inflections which make it harder for you to be understood. A boy who would not think of dropping his voice on *it* or *country* or *city* or *Jim* when he says: "Now that you're used to it, don't you like the country better than the city, Jim?" may read:




Now my co-mates and brothers in exile,
Hath not old custom made this life more sweet
Than that of painted pomp?


with a falling glide on *custom*, *sweet*, and *pomp*. In spontaneous speaking, a falling inflection indicates either strong positive emphasis or completion of the thought. If, therefore, a reader uses it when the thought is incomplete, as shown above, the listener is forced to readjust his mind constantly to the fact that the thought is continuing although the speaker had led him to suppose that it was finished.


It has been said that the average American is too much addicted to the positive falling inflection, while the British speaker often neglects it almost entirely. The former delays the progress of his thought plane with unnecessary landings; the latter keeps the attention of his audience in suspense for too long a flight.


There are, then, two direct inflections, the rising and the falling. The rising inflection indicates incomplete thought. The falling inflection expresses, emphasizes, or completes the thought. These two combine to form what is known as the "circumflex inflection" or the "wave," which is usually significant of some complexity in the thought. The complexity may be surprise, doubt, contempt, or sarcasm (saying the opposite of what one means), or any accompanying thought hidden in the speaker's mind which influences his voice although it is not expressed in words. Sometimes it consists of the speaker's desire to give prominence to a word

or an idea. The use of the circumflex inflection is one of the most common means of securing emphasis.

There are many varieties of waves. They may be single or double or continued. They may begin and end at the same pitch or at different pitches.  They may rise and fall  or fall and rise  according to the thought or feeling which occasions them. Following are examples of inflection from Dickens' *Christmas Carol*:

Scrooge knew he was dead?  (*Rising*)




Of course he did.  (*Falling*)

How could it be otherwise?  (*Circumflex or wave*)




Class Exercises

1. Inflection Gymnastics for Voice Flexibility and Response. Practice with bellows action.

a. Rising:

 far?	 far?	 far?	Is it far?
stay?	stay?	stay?	Will you stay?
free?	free?	free?	Am I free?
all?	all?	all?	Is that all?
go?	go?	go?	Must I go?
rule?	rule?	rule?	Do kings rule?

b. Falling:

 hark!	 hark!	 hark!	I say hark!
stay!	stay!	stay!	I will stay!
free!	free!	free!	He is free!
halt!	halt!	halt!	Make them halt!
go!	go!	go!	You must go!
rule!	rule!	rule!	Kings rule!

c. Circumflex:



ah!

May!

leave!

George!

sold!

you!



ah?

May?

leave?

George?

sold?

you?



ah?

May?

leave?

George?

sold?

you?



ah!

May!

leave!

George!

sold!

you!

2. Read this stanza silently to determine at what point the thought is completed. Do not let your judgment be influenced by the punctuation. Read it aloud. Leave no uncertainty in the minds of your listeners as to whether the thought is complete or incomplete at any point.

Long as thine art shall live through love,
 Long as thy science truth shall know,
 Long as thine eagle harms no dove,
 Long as thy law by law shall grow,
 Long as thy God is God above,
 Thy brother every man below,
 So long, dear land of all my love,
 Thy name shall shine, thy fame shall grow.

—SIDNEY LANIER.

3. Read these selections with the purpose of discovering the underlying complexity which causes the frequent use of the circumflex inflection:

a. A trim exploit, a manly enterprise,
 To conjure tears up in a poor maid's eyes.

—*A Midsummer Night's Dream.*

b. LYDIA (*Aside*): Heavens, 'tis Beverly's voice! Sure he can't have imposed on Sir Anthony too! Is this possible! My Beverly!—how can this be? My Beverly?—*The Rivals.*

c. There is Boston, and Concord, and Lexington and Bunker Hill; and there they will remain forever.—DANIEL WEBSTER.

d. No general ever blundered into a great victory.—DUKE OF WELLINGTON.

- e. He said mine eyes were black, and my hair black;
And, now I am remember'd, scorn'd at me.
—*As You Like It*.
- f. Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed are honorable!
What private griefs they have, alas! I know not,
That made them do it. They are wise and honorable¹
And will, no doubt, with reasons, answer you.
—*Julius Caesar*.
- g. TOUCHSTONE: I care not for my spirits if my legs were
not weary.—*As You Like It*.

Assignment

- A. For rising and falling inflection, prepare to read aloud the dialogue between Hamlet and Horatio on page 491.
- B. For flexibility in use of the wave, practice Launcelot Gobbo's monologue in *Two Gentlemen of Verona*.
- C. From the conversation that you hear about you, note three interesting examples of the use of each inflection. Try to reproduce them accurately for the class.

C—Emphasis

Suppose you found it necessary to remark, *Sidney is driving down town today*. How many shades of meaning could you make this sentence convey? Experiment by emphasizing each word in turn. Explain the exact meaning suggested by each shift of emphasis.

Sidney is driving down town today.
Sidney is driving down town today.
 Sidney is *driving* down town today.
 Sidney is driving *down* town today.
 Sidney is driving down *town* today.
 Sidney is driving down town *today*.

What to Emphasize.—If you were telling someone about Sidney's plans, you would naturally know what to emphasize, but if this line occurred in a play, you could not read it correctly, simple as it is, without being sure which part of the thought the author intended to make prominent. This is true in all cases where the words you say are written by another person. Since every sentence is capable of being interpreted in so many different ways, careful analysis of the thought in its relation to what has preceded it is necessary.

Introducing New Ideas.—Presenting ideas to other people is much like introducing one friend to another. Since Jane is unacquainted with John, you present him to her the first time they meet. At their second meeting you do not repeat the introduction, but take some trouble, perhaps, to present James. In short, it is no more necessary to emphasize thoughts to which you have previously called attention than it is to introduce people already acquainted.

In the following selection from Browning's "Pied Piper," the italicized words and words in small capitals represent new ideas to which attention must be directed, not only in order that the present situation may be visualized and understood, but for the better comprehension of future developments as well. Since the idea of the red and yellow coat has been mentioned earlier in the poem, it is no longer new and does not need to be given special prominence here. The new idea *scarf* is emphasized in the second line but passed over lightly in the fourth. The important new idea in the fourth line is *pipe*, which, in turn, is slighted when it recurs in the seventh line because the ideas of *fingers*, *impatient*, and *playing* could here refer to no other instrument. The listener has been told some twenty lines back that the Piper's attire was quaint and old-fashioned; therefore the last two lines add nothing new and may be "thrown away."

And here they noticed round his neck
 A *scarf* of red and yellow stripe
 To match with his coat of the self-same cheque.
 And at the scarf's *end* hung a PIPE;
 And his *fingers* they noticed, were ever straying,
 As if *impatient* to be PLAYING
 Upon this pipe, as low it dangled
 Over his vesture so old-fangled.

—BROWNING, *The Pied Piper of Hamelin*.

There is an interesting example of repeated thought in Antony's speech in *Julius Caesar*. Invariably it is read:

When that the *poor* have *cried*, Caesar hath WEPT.

Obviously, *cried* and *wept* are synonymous. Therefore, the reading should be:

When that the *poor* have *cried*, CAESAR hath wept. (too)

It is impossible to emphasize the thoughts in any selection intelligently unless you know what has preceded and what is to follow them. The beginning of a familiar story furnishes satisfactory material for analysis, since nothing precedes it, and the events which follow are already known to you.

Repeated Thoughts.—Although the principle "Emphasize what is new and subordinate what is old" holds in nearly every case, if we repeat a thought for the PURPOSE of emphasizing it more strongly, we must make exception to the rule. Calling "Wait! *Wait!* WAIT!" to a departing friend is a simple example of this sort of repetition. Naturally the third "wait!" is the most emphatic because the first two evidently failed to produce the desired result.

At the beginning of the *Christmas Carol*, Dickens states, *Marley was dead to begin with*. The new ideas are obviously *Marley* and *dead*. The first paragraph ends with the sentence: *Old Marley was as dead as a doornail*. Since

the ideas *Marley* and *dead* have already been introduced to the listener, attention will be directed to *doornail*, because by means of this thought the author adds a humorous if unnecessary finality to the former statement. At the end of the third paragraph, we read: *You will therefore permit me to repeat, emphatically, that Marley was as dead as a doornail.* Here we have no choice. We must emphasize the familiar ideas *Marley*, *dead*, and *doornail* because they are repeated for the sake of emphasis. The author has politely but firmly signified his intention. In general it is best never to emphasize repeated thoughts unless we are able to discover a special reason for doing so.

Contrasts and Comparisons.—If the following sentences occurred in the course of a spirited conversation with your best friend, which words would you emphasize in each? Why?

“Green is more becoming to Sarah than red.”

“Tennis is a livelier game than golf.”

“I’d rather live in the country than in the city.”

“Dan ought to stay in school instead of going to work.”

Possibly you might shorten these sentences by saying part of the thought and IMPLYING the rest:

“Green is more becoming to Sarah.”

“Tennis is a livelier game.”

“I’d rather live in the country.”

“Dan ought to stay in school.”

In the first group of sentences, the contrasts between *red* and *green*, *country* and *city*, *school* and *work* are EXPRESSED; in the second group they are IMPLIED. In either case, you will call attention to them by means of emphasis.

When you are reading, or reciting from memory, you may not always cause your hearers to understand contrasts and comparisons, either because you yourself are not keenly aware of them, or because you are not conscious of the

means of emphasizing them which you habitually use in ordinary conversation. Analyze the following quotation. Is its meaning clear to you? Could you read it so that it would be easily understood?

For what is life, if measured by the *space*, not by the *act*?
Or masked man, if valued by his *face* above his *fact*?

—BEN JONSON.

The thought *length* of life, expressed by the word *space*, is compared with the ACHIEVEMENTS of life, summed up in the word *act*. *Face* or APPEARANCE is balanced against *fact*—real worth or character. The thought *man* in the second line is emphasized with some reference to the thought *life* in the preceding line. It is as if the reader slyly interpolated a silent remark:

For what is *life* (when you come to think of it), if measured by the *space*, not by the *act*?
Or masked *man* (either, for that matter), if valued by his *face*, above his *fact*?

In conversation we continually compare and contrast what we are saying with what we have said before by means of emphasis. We must discover how to relate ideas in the same way in reading.

Series of Words Leading to a Climax.—Whenever you say *good*, *better*, *best*, or *bad*, *worse*, *worst*, you are giving an example of a series of words leading to a climax. Words in such a series are sometimes consecutive, sometimes separated by other words or even by sentences.

If you rushed home excitedly to reveal the results of your final examinations to your apprehensive family, you might exclaim, *Imagine! I made 75 in French, 80 in English, and 97 in Geometry!* Since your English mark is higher than your French rating, you would announce it more emphatically. Naturally your triumph in geometry would receive

the strong emphasis which such a climax deserves. The emphasis is cumulative.

At the end of the selection from *King Henry V* on page 494 you will find an illustration of a series of words which require cumulative emphasis:

Follow your spirit: and upon this charge,
Cry—"God for *Harry!* ENGLAND and ST. GEORGE!"

In the first paragraph of Dickens' *Christmas Carol* you will read, "The register of his burial was signed by the *clergyman*, the CLERK, the UNDERTAKER, and the CHIEF MOURNER. SCROOGE signed it." The climax of this series of witnesses is *Scrooge*, although his name is not mentioned in the same sentence. There is, of course, an additional reason for calling special attention to *Scrooge*. This is his introduction to the listener. He is an entirely new idea.

You must guard against the common impression that each word in a series is always spoken with more force than the preceding one. It is true that each idea is made to sound more significant. But there are many different ways of accomplishing this result.

Ways of Emphasizing.—If a definition of emphasis were suddenly required of you, you would probably venture, *Emphasis is putting more force on a word*. You might reasonably feel that your answer is in substantial agreement with the dictionary, in spite of its informal wording. In the following experiment try to discover whether this statement tells the whole truth.

Imagine that nine students with dramatic aspirations are trying out for a part which contains the line,

It's such a long trip.

Taking it for granted that the *length* of the trip is the thought to which attention is to be directed, read the sen-

tence aloud, emphasizing the word *long* in a different way each time in imitation of the varying interpretations that might be placed on the sentence by the nine candidates:

1. Positively: Apply force to the word *long*.
2. Complainingly: Use a circumflex inflection (rising-falling wave).
3. Casually: Raise the pitch slightly on the word.
4. Questioningly, as if repeating a statement made by someone else: Lower the pitch on the word.
5. Incredulously: Doubt that the trip is long. Use the falling-rising wave (circumflex inflection).
6. Reflectively: Try pausing before *long*; after *long*; both before and after. Which reading gives the strongest emphasis?
7. With distaste: Change the quality of your voice; add a grimace as you say the word.
8. Wearily, conscious only of the distance to be covered: Prolong the word.
9. Angrily: Frown, move your hands, shake your head, stamp your foot, or pound the desk as you say *long*.

Any two or more of these ways of emphasizing may be used at the same time, as you have probably discovered. For instance, you might emphasize the word *long* by combining inflection with a lengthening of the vowel sound and a pause placed before or after the word.

Definition of Emphasis.—In consideration of this experiment we shall have to enlarge our definition of emphasis to include, in addition to force, change of pitch, pause, inflection, lengthening of sound, change of quality, facial expression, gesture, and any other device that is naturally used by human beings to give prominence to an idea. The exclusive use of force as a means of emphasizing produces a pounding effect which not only fails to express subtle shades of

meaning in reading or speaking, but is actually disagreeable to the ear.

The whole truth, then, is that emphasis is ANY means that may be used for the purpose of calling attention to a particular word or thought.

The function of emphasis is to present thoughts to the listener in true perspective, and to indicate clearly the relationship between them, for the better understanding of the subject as a whole.

Subordination.—Everyone is familiar with the conversational treatment of a parenthetical expression, that is, an expression thrown in by way of explanation, although it is not absolutely essential to the thought. You may say, for instance, *If she were going with us—but I don't think she is,—she would be here now.* The inserted remark is spoken more rapidly and at a slightly lower pitch than the main thought:

If she were going with us, she would be here now.
—but I don't think she is,—

Or your aunt may inform you that *you will find that old picture of your Uncle Stephen you were looking for yesterday in the lower drawer of the desk.* The direction, *You will find that old picture of your Uncle Stephen in the lower drawer of the desk* is complete without the explanatory clause *you were looking for yesterday.* Consequently she skims over the clause in the manner indicated above.

This natural process of differentiating the unimportant from the important is known as "subordination." Subordination is the opposite of emphasis, although it accomplishes the same result. Less attention is called to interpolated words, phrases, or sentences, in order that the principal thought may be thrown into strong relief. The ability to read well depends in no small degree upon the reader's mental recognition of what should be subordinated, and upon

his technical skill in disentangling essential ideas from explanatory matter for the benefit of his auditors.

An example of an extremely long explanatory remark occurs in the first paragraph of "The Chimes" by Charles Dickens:

There are not many people—and as it is desirable that a storyteller and a story reader should establish a mutual understanding as soon as possible, I beg it to be noticed that I confine this observation neither to young people nor to little people, but extend it to all conditions of people: little and big, young and old: yet growing up, or already growing down again—there are not, I say, many people who would care to sleep in a church.

The essential thought in this sentence is, *There are not many people who would care to sleep in a church.* Could you read it aloud in such a way that the parenthetical explanation would unmistakably be subordinated to the main idea?

Class Exercises

1. Read the question, *Which girl lost these tickets?*, five times, emphasizing a different word at each reading. Explain the changes in meaning.

2. Emphasize the word *year* in the sentence, *It will take a year to finish the work*, by each of the following means: change of pitch, inflection, pause, prolongation of the sound, change of quality, gesture.

3. Point out the words in the following quotation which introduce new ideas. Read the quotation aloud, calling attention to new ideas and throwing away old ones.

O that's a brave man! he writes brave verses, speaks brave words, swears brave oaths, and breaks them bravely.—*As You Like It.*

4. Select the thoughts which should be emphasized in these lines from *As You Like It*. Explain your choice. Read the sentences aloud:

a. Here comes a lover of mine and a lover of hers.

b. At seventeen years many their fortunes seek;
But at fourscore it is too late a week.

c. Now go we in content
To liberty and not to banishment.

5. Find a series of words leading to a climax. Note any repeated thoughts. Read the selection aloud.

Sail on, nor fear to breast the sea,
Our hearts, our hopes, are all with thee,
Our hearts, our hopes, our prayers, our tears,
Our faith triumphant o'er our fears,
Are all with thee,—are all with thee.

—LONGFELLOW.

6. Discover four pairs of contrasting thoughts in this selection. Find a series of new thoughts leading to a climax. Read the selection with effective emphasis:

He (Abraham Lincoln) was neither tyrant nor slave. He neither knelt nor scorned. With him, men were neither great nor small—they were right or wrong. Through manners, clothes, titles, rags and race, he saw the real—that which is.
—ALLEN THORNDIKE RICE.

7. List the new thoughts in the following selection. Find the two words which indicate the comparison upon which the selection is based. Select four thoughts which should be subordinated. Free the thought, by your reading, for those who listen:

And, as he labored, his mind ran o'er
The various ships that were built of yore,
And above them all, and strangest of all,
Towered the Great Harry, crank and tall,
Whose picture was hanging on the wall,
With bows and stern raised high in air,
And balconies hanging here and there,
And signal lanterns and flags afloat,
And eight round towers, like those that frown
From some old castle, looking down
Upon the drawbridge and the moat.
And he said with a smile, "Our ship, I wis,
Shall be of another form than this!"

—LONGFELLOW.

Assignment

Prepare one of the following selections for reading aloud in class. First read the selection silently at least twice, trying to think the thought as the author conceived it. Next consider how best to convey this thought to your listeners by means of emphasis. List the words which introduce important new ideas. List pairs of contrasts; implied contrasts, if any; look for a climax; discover minor or explanatory ideas which should be subordinated. Read it again, silently, bearing these discoveries in mind. Read it aloud several times before you present it to the class. Do not neglect your voice and speech technique. Read in phrases. Avoid the use of falling inflections for incomplete thoughts. Ask for criticisms:

1. "The Seven Ages of Man," page 499.
2. Duke Senior's speech, page 501.
3. Bassanio's soliloquy, page 496.
4. Portia's "Quality of Mercy" speech, page 496.
5. "The Honey Bees," page 495.
6. "Rich and Poor" (from Ruskin's *Crown of Wild Olive*), page 519.
7. "If," by Rudyard Kipling.
8. "The Thinker," by Berton Braley.
9. "Each in His Own Tongue," by William Herbert Carruth.
10. Any selection suggested by your teacher that offers unusual problems in emphasis.
11. Part of any book you are reading in your English class that furnishes an interesting study in emphasis.

Summary—Aids to Being Understood

1. Thorough UNDERSTANDING of the thoughts expressed, and of their implications and relative values, is preliminary to communicating them to others.

2. Clear ENUNCIATION of sounds causes the WORDS of which a thought is composed to be understood.

3. CORRECT PRONUNCIATION of words guards against the distracting influence of errors.

4. PHRASING groups words into easily comprehensible thought units.

5. INFLECTION, literally the "bending" of the voice upward or downward in pitch, shows whether thoughts are complete or incomplete, simple or complex.

6. EMPHASIS gives proper perspective to thought by calling attention in various ways to those ideas which should occupy the foreground of attention. These are usually new ideas, contrasts, and comparisons. Series of words which lead to a climax should receive cumulative emphasis.

Unit III—Conveying Emotion

A—Thought and Feeling

Mere words, uncolored by the feeling which prompts them, may express a thought exactly opposite to the real one. The words, *He hates himself*, for instance, may mean *He loves himself* when they are spoken with a certain telltale waved inflection.

As we have said before, the full significance of any oral communication may be represented by the equation $\text{THOUGHT} + \text{EMOTION (feeling)} = \text{MEANING}$. It is traditional to consider phrasing, inflection, and emphasis as means of conveying THOUGHT; while utterance, pitch, force, stress, rate (time), and inflection are regarded as interpreters of EMOTION. As a matter of fact, it is often hard to maintain this definite separation. Emphasis may be a cold, intellectual pointing out of thought in "At the next corner, turn to the *right*," and a vivid expression of strong feeling in "It was a *terrible* experience!" Even when emphasis is used

merely to show thought perspective, it is involved with pitch and rate—which are mental elements, since subordinated thoughts, as you have observed, are spoken in faster time and at a lower pitch than more important ones. Inflection may be used to indicate complexity of either thought or emotion. Countless other examples of the dual personalities of these elements of technique might be given. It is not essential, at this point, to determine the exact boundaries between thought and emotion. These boundaries are in continual dispute. The important problem is how best to convey the COMPLETE MEANING of any matter which you may have to communicate to others.

B—Pitch

On the day of the excursion you wake up very early and rush eagerly to the window to see what the weather is like. Your brother or sister, who does not enjoy picnics, remains in bed, half awake. One look at the brilliant blue sky causes the joyous exclamation, *What a day for the picnic!* Or, discovering a dismal drizzle that quenches your expectations, you say slowly, *What a day for the picnic!* If you find the sun shining, your spirits rise, you are elated, your muscles become more tense, and your vocal cords tighten, increasing your number of vibrations per second, and consequently the pitch of your voice rises above its average level. Should it be raining, your brother or sister will know it without looking, because disappointment will depress your spirits and relax your body, including your vocal cords, thus reducing the number of vibrations per second and causing a lower pitch. If neither of you has planned to go to the picnic, you may remark carelessly, while you are dressing, *What a day for the picnic!* Neither excited nor disappointed, that is, neither elated nor depressed, you are

in a state of physical, mental, and emotional equilibrium, or balance, which expresses itself in moderate pitch.

The tenseness illustrated above is not always the result of pleasurable excitement; terror and anger produce an unpleasant elation which is responsible for the high pitch of screams and scoldings. Neither does a low pitch always indicate a disagreeable depression. The mood may be one of deep admiration, quiet contentment, or peaceful reflection.

Disadvantages of High Pitch.—Our American tendency to use high-pitched voices in all places, at all times, and on all occasions is perhaps a result of the tension of modern life and the noisy conditions in large cities. We try to talk above the din of machinery instead of THROUGH it. In this way we augment the noise and increase the tension. Lack of pitch-consciousness aids in forming the habit. Two young people will stand a foot apart, even in a quiet neighborhood, and shriek at each other as if they were lost in the woods on opposite shores of a lake; the shrilly excited *good night's* of a small group of older merrymakers awaken a hundred or more sleepers before whose apartment windows the parting takes place; one man's high-pitched voice disturbs the conversation of a roomful of diners. Excessive use of high pitch is irritating, not only because it is noisy, but because it naturally expresses tension and excitement.

Advantages of Low Pitch.—A relatively low pitch—that is, one slightly below the center note of the individual's voice-range—carries better, frees the vibrator from excess tension, and is immeasurably kinder to the ears and nerves of listeners. A majority of our leading actors and actresses have always cultivated low-pitched, resonant voices. Film players, essaying sound pictures for the first time, have been shocked at hearing the reproduction of their own voices, and have come to a realization that consistently high pitch mars the artistic interpretation of thought and feeling. A

convincing proof of this is the growing number of screen stars who are actually working to lower the pitch of their voices.

Definition of Pitch.—Pitch is the position of a note on the musical scale. A given pitch is not to be achieved through conscious manipulation of the voice mechanism, but is the response of the mechanism to a mental image of the note desired.

Change of Pitch; Inflection; Intonation.—A change of pitch is a step from one note to another, while inflection is a glide on a single syllable over two or more successive notes in the scale. There is the same difference between pitch and inflection that there is between going downstairs one step at a time and sliding down the banister! The term “intonation,” which you will use in solving Problems of Phonetics, refers to the pitch pattern of a whole group of words, known as an “intonation group.”

Class Exercises

1. SAY the musical scale up and down again. Be careful not to sing it. Count from one to eight, and from eight to one, up and down the scale in the same way.
2. Express the joyous mood of these lines from “L’Allegro” by means of high pitch:

Haste thee, Nymph, and bring with thee
Jest, and youthful Jollity,
Quips and cranks and wanton wiles,
Nods and becks and wreathèd smiles,
Such as hang on Hebe’s cheek,
And love to live in dimple sleek;
Sport that wrinkled Care derides,
And Laughter holding both his sides.
Come, and trip it, as you go,
On the light fantastic toe; . . .

—MILTON.

3. For moderately low pitch, read Duke Senior's speech on page 501. Speak in a pleasant, resonant, man's voice, relaxed with the feeling of contentment which the words express.

4. For easy, flexible change of pitch, practice these lines:

In the dim Phœnician days, and in the wild sea-times of old
Do you think they only voyaged for the red of shining gold?
No, they slipped beyond the sky-line, for they thought it good
to be
On a ship that tramped with thunder down the highways of the
sea.

—HARRY KEMP.

Assignment

A. By yourself, or with the help of a musical friend, discover the range of your voice on the piano. Find the center note of that range. Try to talk or read at a pitch about a third below that center note. How does this pitch compare with the one you ordinarily use?

B. Persuade two of your friends to make the same experiments. Compare their usual pitch with the pitch of the note one-third below the center note of their range. Are they habitually using a pitch too high? Too low?

C. Write a report of the three experiments, naming the persons concerned *A*, *B*, and *C*.

D. Practice reading the ninth and tenth stanzas of the poem "How They Brought the Good News from Ghent to Aix." How can you show the increasing strain and excitement of the last mile of the ride by means of pitch? What pitch will best convey the meaning of the last stanza? Why?

C—Quality

Even a very small child, who may not understand your words, senses the feeling behind them in the quality of your voice. A dog decides whether you are pleased or angry in the same way.

The different voice qualities which are the outward and

audible signs of emotional and physical states are determined by the two factors pitch and resonance.

Aspirate Quality.—Few actors have courage enough to use a pure whisper on the stage in situations where it would be employed in real life. They are afraid that whispered words may not be understood. They therefore substitute a combination of breath and voice known as a “stage whisper.” The pure whisper is more effective dramatically, but its technique must be thoroughly mastered if it is to be heard at a distance. Learning how to whisper for the benefit of the back row or the gallery is one of the best possible exercises for precise enunciation, for phrasing, and for breath control. The pure whisper is not voice at all, but shaped breath.

Class Exercises

1a. Give in a pure whisper the vowel sounds in the word list used in previous exercises. Relax the throat. Use the bellows muscles.

b. Give the same sounds in a stage whisper.

2. Divide into phrases the dialogue from *Macbeth*, on page 487.

a. Read it in a pure whisper. Use the bellows muscles.

b. Read it in a stage whisper: that is, with a combination of breath and voice.

Head Tone.—This tone is sometimes called “normal” quality, because it is the tone of ordinary conversation. The term “head tone” covers the upper range of the voice.

So-called “oral” quality is, in reality, devitalized head tone. Action of the bellows muscles is weak. The only value of this quality is in the dramatic characterization of feebleness or age.

Class Exercises

1. Reread Hamlet's "Advice to the Players," page 489. It is an excellent example for the use of head tone.

2. Read the conversation between Beatrice and Benedict on page 476.

3. Read with devitalized head tone:

ADAM. Dear master, I can go no further: O, I die for food!
Here lie I down, and measure out my grave. Farewell, kind
master. —*As You Like It.*

Orotund Quality.—If you were to read Psalm XC at your assembly exercises in a head tone, the feeling of solemn reverence of the spirit before the vastness of eternity, which is so large a part of its meaning, would be lost. The tone necessary to conveying this feeling must be fuller and deeper than the head tone, just as the sentiments of the psalm are fuller and deeper than those of the assembly announcements.

Since the resonance of the orotund is obtained by expanding the pharynx, dropping the lower jaw, depressing the tongue, and using the space behind the lips, it is a good builder of voice. According to the derivation of the word, "orotund" signifies "round-mouthed" tone.

Class Exercises

1. Repeat several times with full use of the resonators:

Oh thou that rollest above, round as the shield of my fathers,
Whence are thy beams, O Sun—thy everlasting light?

—OSSIAN.

2. Read Psalm XC, on page 159, using orotund quality.

Pectoral Quality.—As the name implies, this deep hollow quality seems to derive its resonance from the chest. Since it is conditioned by complete freedom from tension and full use of the resonators, it possesses positive values as a voice

exercise. Working toward pectoral quality will help to lower a voice that is pitched too high.

Class Exercise

Using pectoral quality, read "I am thy father's spirit" on page 490.

D—Force

Degrees of force inappropriate to given situations are often used, even in everyday conversation. We have all met the person who talks to a friend in a bus or railroad station with a degree of force better adapted to a lecture platform. *You know, my dear, we've just returned from Palm Beach*, she says, hoping, perhaps unconsciously, that all the world may hear. Another broadcasts homely details of domestic life, such as squabbles over unpaid bills and the size of the family wash. Fellow travelers are amused or annoyed, while the unfortunate listener, if a sensitive soul, is visibly embarrassed.

The public speaker who constantly uses too much force for the size of his auditorium or the emotional values of his speech wearies his audience by keeping them at a perpetual climax. On the other hand, if he does not use enough force, the meaning of what he says is lost. Force, therefore, must be adjusted to the distance between speaker and listener, and must also be adapted to the kind of feeling which accompanies the thought and the intensity of that feeling.

Class Exercises

1. Say the sentences given below, with the degree of force you would use to reach your hearers in each of the specified situations.

Use a more energized pull of the bellows muscles as a means of increasing force. Do not raise the pitch.

After you have worked through the exercises on one sentence from (a) to (f), increasing the force with each successive situation,

proceed backward from (f), diminishing the force until (a) is reached:

I hope we're going to win the big game!

We are giving *The Rivals* next Saturday night.

John Morris won first place in the National Finals. The prize is a trip to South America.

- a. To a friend who is in a room where a child is asleep.
- b. To a guest who is seated beside you at the dinner table.
- c. To a member of your family who is standing in the doorway of your living room.
- d. To a classroom filled with your fellow students.
- e. To a student assembly in an auditorium.
- f. To a large out-of-door gathering.

2. Read this selection from *A Christmas Carol*, showing the increasing intensity of Scrooge's impatience by your use of force on the five "Good afternoon's" that lead to his nephew's final dismissal:

"Why did you get married?" said Scrooge.

"Because I fell in love."

"Because you fell in love!" growled Scrooge, as if that were the only one thing in the world more ridiculous than a merry Christmas. "Good-afternoon!"

"Nay, uncle, but you never came to see me before that happened. Why give it as a reason for not coming now?"

"Good afternoon," said Scrooge.

"I want nothing from you; I ask nothing of you; why cannot we be friends?"

"Good afternoon," said Scrooge.

"I am sorry, with all my heart, to find you so resolute. We have never had any quarrel, to which I have been a party. But I have made the trial in homage to Christmas, and I'll keep my Christmas humor to the last. So, a Merry Christmas, uncle!"

"Good afternoon," said Scrooge.

"And a Happy New Year!"

"Good afternoon," said Scrooge.

3. In these lines from *Twelfth Night*, Malvolio is soliloquizing

in Olivia's garden. He believes himself to be alone. Sir Toby, Sir Andrew, and Fabian are hidden in the shrubbery. Their remarks to each other are made with suppressed force. Read the selection.

MALVOLIO. 'Tis but fortune; all is fortune. Maria once told me that she did affect me: and I have heard herself come thus near, that, should she fancy, it should be one of my complexion. Besides, she uses me with a more exalted respect than any one else that follows her. What should I think on 't?

SIR TOBY. Here's an overweening rogue!

FABIAN. O, peace! Contemplation makes a rare turkey-cock of him: how he jets under his advanced plumes!

SIR ANDREW. 'Slight, I could so beat the rogue!

SIR TOBY. Peace, I say.

—*Twelfth Night.*

E—Stress

When you speak of "stressing" a syllable, you mean that you are applying more FORCE at that particular point in any given word. Perhaps you have never realized that force may be applied not only to part of a WORD, but also to part of a SOUND. The speaker's mood unconsciously decides which part of the sound shall be stressed. As pioneers in the teaching of elocution have pointed out, your dog welcomes you with a short, glad bark, stressed at the beginning of each sound. If he is surly at the approach of an intruder, the force falls at the end of each sound, and if, in sentimental mood, he bays the moon, the middle of the sound receives the stress.

In a brief conversation among three girls, you will often detect the unconscious use of beginning, middle, and final stress:

MARY: "I'm very fond of blue." (stress on the beginning of each vowel sound.)

ANN: "I just *love* it." (stress on the middle of the vowel in *love*.)

JANE: "And I simply *loathe* it." (stress on the end of the vowel in *loathe*.)

Can you explain the cause of the differing stresses?

An absence of force on any part of the sounds in a given selection produces the level, impersonal effect heard in the proclamations of the town crier, or in the latter-day station announcements that proclaim the destinations of departing trains.

Practice in the use of the bellows muscles on these stresses is desirable, because it leads to a more efficient control of vocal force.

Class Exercises

1. Using the inward pull of the bellows muscles, give, with beginning stress, the vowel sounds in the words *ale, at, arm, all, meet, met, ice, it, old, hot, too, took, tune, fur, up, the, now, oil*. The vowel should be produced with a strong attack, that is, a vigorous pull at the beginning, with diminishing force at the end.

2. Imitate the waves on a pebbly beach with *sh— sh— sh— sh*. Place the stress on the middle of the sound.

3. With a similar use of middle stress, practice the vowel list given above.

4. Practice the vowel list with final stress, increasing the pull of the bellows muscles at the end of each sound.

5. With the level stress used by a town crier or a herald, say:

a. Make way! Make way for her Majesty, the Queen!

b. Rejoice, you men of Angiers, ring your bells;
King John, your king and England's, doth approach.

Assignment

A. Practice, with level stress, the proclamations on page 508. These are excellent voice exercises.

B. Decide which stress would predominate in each of the following speeches. Justify your decision:

1. Hamlet's "Speak the speech, I pray you," on page 489.
 2. Lorenzo's "How sweet the moonlight sleeps upon this bank," on page 497.
 3. The dialogue between Bassanio and Shylock, on page 123.
- C. Read aloud several lines from each of the selections mentioned, using stress appropriate to the mood.
- D. Be prepared to demonstrate the burlesque effect of inappropriate stress:
1. By reading part of Hamlet's advice with middle stress.
 2. By reading several of Lorenzo's lines with final stress.
 3. By reading Shylock's replies with middle stress.

F—Rate or Time

It has been said that time or rate is the last element of technique to be mastered by the reader or the student of dramatic art. Yet there is nothing that is hard to understand in the simple, natural laws which govern rate. The difficulty lies in the application of these laws to a re-presentation of "second-hand" material. *If to do*, philosophizes Portia, *were as easy as to know what were good to do, chapels had been churches, and poor men's cottages, princes' palaces.*

Rate and Thought.—You know from observation that a teacher who is explaining an important point, or giving a complicated set of directions, speaks more slowly than usual, making longer pauses in order that each thought may have time to "sink in." If she speaks too rapidly, faces begin to assume a baffled, worried look. Someone finally asks her to repeat what she has said. In your study of subordination, you found that the relatively unimportant thoughts were read in faster time. Appropriate rate, then, helps the listener to understand thought in two ways: it gives him time to assimilate ideas, and it registers the weight of the various thought values.

Rate and Mood.—Faster time in music expresses gay, happy moods and dancing measures, while very slow time belongs to the solemnity of a devotional service or a funeral march. Your feelings govern the rate at which you speak in exactly the same way, causing it to change from the quick time of joyous or excited moods to the slower pace of moments when you are serious or tired or depressed. Moderate time is the rate which is not fast enough to give an impression of excitement or slow enough to show depression.

Changing the Rate.—Some students habitually speak and read too rapidly; others preserve a slow monotony of speech which bores the listener. There are two ways of changing from fast time to a slower rate: the pauses between words or phrases may be lengthened, or the words may be stretched by prolonging the sounds which compose them. If the rate is to be accelerated, you will shorten the pauses and take care not to dwell on the words. In using a very fast rate, it is extremely important not to neglect your phrasing, even though the pauses which separate the word groups are hardly perceptible. The accordion-like playing of the bellows muscles on the phrases makes possible the reading of a long selection at a rapid rate without failure of the breath supply. Consonants should be crisply and precisely enunciated. These two measures will keep you from sacrificing clearness to speed in the mumbled, unintelligible torrent of words which many readers pour forth when they attempt to achieve a rapid rate.

Pauses.—Time is determined by two elements: movement and pause. It is well to remember that a speaker's pauses are quite as significant to his listeners as are his words. Pauses arouse interest, create suspense, emphasize thoughts, convey unexpressed feelings, insinuate meanings, mark transitions, symbolize omission of words, lapse of time, or change of scene, and express hesitation or reflection. Only

long experience with the reactions of audiences can unfold all the possibilities of pauses.

Class Exercises

1. For fast time, read aloud:

a. The first stanza of the poem "How They Brought the Good News from Ghent to Aix."

b. Biondello's description of Petruchio's coming, on page 504.

2. For slow time, read aloud any paragraph from "The American of Foreign Birth," on page 535. Since this speech was originally addressed to recently naturalized citizens, the rate of delivery was probably slow to allow for slower comprehension of English. The importance of the subject matter is an additional reason for slow time.

3. Read in concert several times the last stanza of "Lochinvar," on page 129, making a definite transition from a fast to slow rate when the excited chase ends in disappointment. Separate the last two lines from the real end of the tale by a rather long pause. Make this an exercise for reviewing phrasing and voice control by means of the bellows muscles.

4. Read aloud the second stanza of "The Highwayman," on page 153. Imagine that it is a piece of music to be played on a piano. The first three lines would be rendered in moderate time because they carry with them no feeling except a tinge of romantic admiration:

He'd a French cocked-hat on his forehead, a bunch of lace at his chin,

A coat of the claret velvet, and breeches of brown doe-skin;

They fitted with never a wrinkle: his boots were up to the thigh!

This part would go faster to keep pace with rapid motion and dancing gems:

And he rode with a jeweled twinkle,

His pistol butts a-twinkle,

His rapier hilt a-twinkle,

The last phrase, *under the jeweled sky*, would demand slow

time, because the expanse of starry sky is vaster and more beautiful than the twinkling rapier hilt which reflects its light.

5. Read aloud the fourth stanza in Part Two of "The Highwayman," on page 155. Notice the progress from moderately slow to slow time, and the quickening which comes from the elation of touching the trigger, in the last line.

6. Analyze, for changes in time, the stanza on page 157 which tells of the highwayman's tragic end. Read it aloud.

Assignment

Prepare for class reading "The Highwayman," on page 152. First read the poem through, letting it work upon your imagination. Then analyze each stanza to discover the best technique of conveying its whole meaning to your listeners. Try to make them *hear* more in it than they would *see* in it if they should read it for themselves.

Summary

Means of
Conveying Emotion

1. Utterance (see page 215)
2. Pitch
3. Inflection (see page 254)
4. Quality
5. Force
6. Stress
7. Time (Rate)

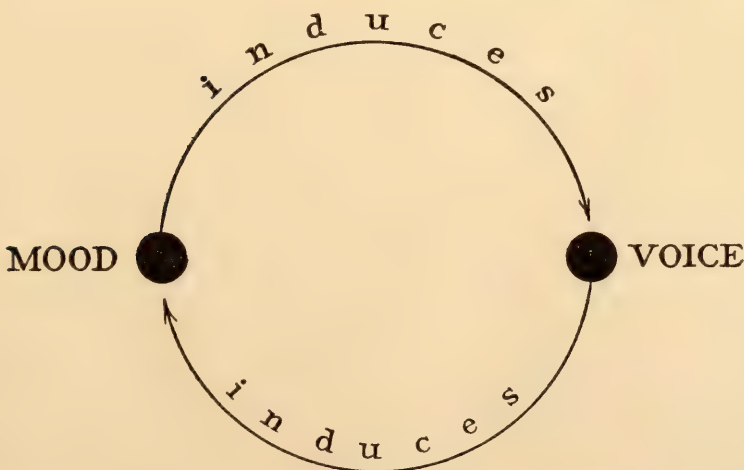


Fig. 6—Interrelation of Voice and Mood.

PROBLEMS OF PHONETICS



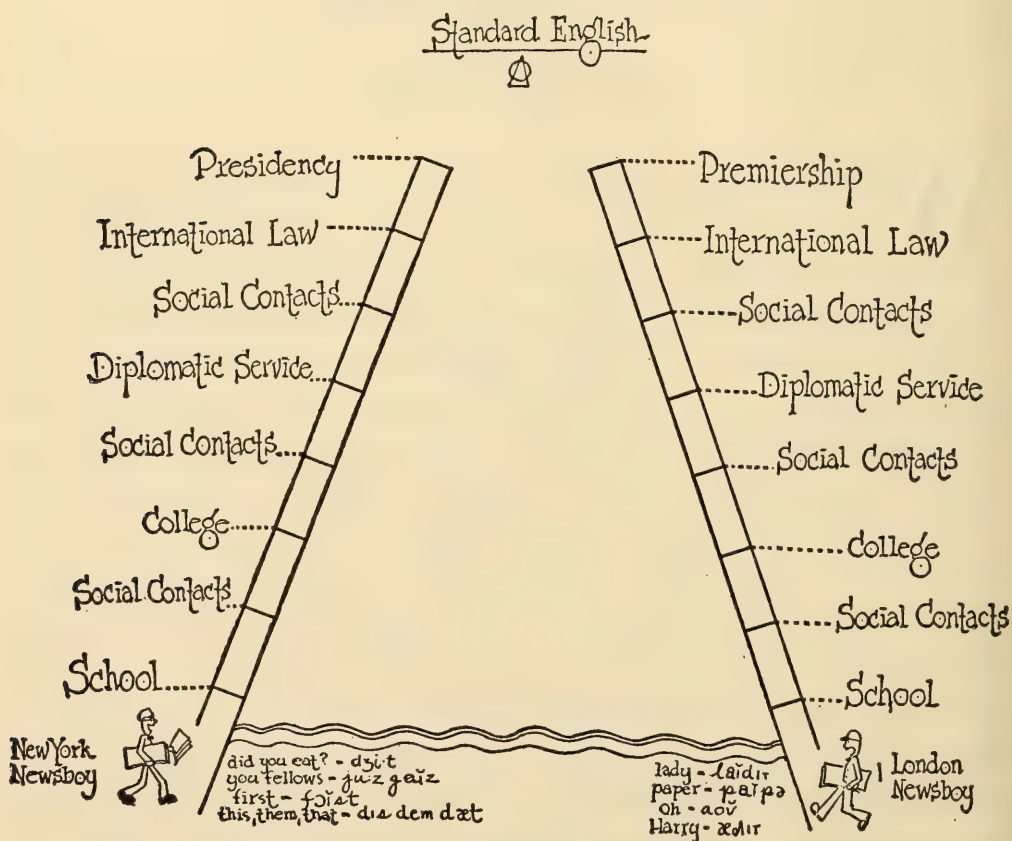
INTRODUCTION

Standard English

WHEN people discuss speech, no questions are asked so often as "What is *right*?" "Is there a standard?" "What is Standard English?" We might tell you that Standard English is the type of English spoken by the most cultivated persons in the English-speaking world; or we might say that it is the English usage which, after lifetimes of listening and recording, the foremost phoneticians of the world consider the best; we might define it as a cosmopolitan English free from vulgar dialect, local dialect, foreign accent, and individual peculiarities. You may be vaguely dissatisfied with all these explanations, because although you perceive truth in them, you realize that even the best speakers you have ever heard do not agree in every particular. The longer you study phonetics and the longer you live and listen to the speech of different types of people, the better you will understand what Standard English really is.

The diagram on page 288 may make the matter clearer. At the very top, you see a dot that stands for an imaginary point, an ideal perfection in conforming to the best usage, which we call Standard English. At the bottom, very far indeed from this perfection, are two newsboys—not schoolboys who sell papers in spare time, but unschooled little citizens of the streets who have managed to evade all or most

of their educational opportunities. Between them lies not only the Atlantic Ocean, but an ocean of speech differences: differences in sounds, in intonation, in quality of voice, and in the slang which governs each newsboy's choice of words. Should they meet at this time because one or the other has decided to emigrate, they would experience real difficulty in understanding each other.



Let's pretend! The New York newsboy sells a paper every morning to a lonely old multimillionaire, who adopts him and sends him to a private school where he hears, from boys of his own age, English far superior to that he has used hitherto. He is ashamed and, little by little, consciously or unconsciously, conforms to their standards. His

teachers may help the process by showing him how to change *dat* to *that*, for instance, and *foist* to *first*.

The London newsboy, you must know, has a miserly old uncle who keeps a little shop and lives entirely to himself. The trustees of his uncle's estate send the boy to school. He learns, among other things, not to drop *h*'s from their accustomed settings, and not to make *ace* rhyme with *ice*.

This "school" step on the ladder has brought both boys a trifle nearer to Standard English and to a mutual understanding.

After graduating from good preparatory schools, they will go to college—shall we say Oxford and Harvard—and if an intercollegiate rowing regatta should effect their meeting, their worst obstacles to communication will have disappeared. A few years in the diplomatic service would further remove vulgarisms and localisms from their speech. When at last the American boy has become President, and the English boy Prime Minister of Great Britain, let us arrange a Peace Conference which will assure their meeting and talking together. You will see from the diagram that a gulf of speech differences still lies between them, but it is not the ocean of their earlier years. Probably their intonations will never coincide. Very possibly when either temporarily loses control of his speech because he is excited or angry, some of the old errors will crop out again, to the embarrassment of the speaker and the surprise of everybody else.

Are you disappointed that neither has actually reached the goal—Standard English? It is not easy for human beings to achieve perfection in any line of endeavor, but the climbing toward it is responsible for all that is best in the world. By this time you must have reached the conclusion that Standard English is an imaginary point repre-

senting a composite of the best English usage, which many approach but few ever reach. Do not let this conclusion deter you from beginning the climb at once.

Deviations from Standard English.—There are three types of speech which differ from this composite of the best usage which we call “standard”: foreignisms, vulgarisms, and regional or provincial dialects. Foreigners often find difficulty in pronouncing our *th*, for instance. Another sound which presents difficulties to those who are learning English is the *a* in words like *man*. Pronunciations such as *foist* for *first* and *lenth* for *length* characterize the speaker as either very careless or as an uneducated person. Either of these faults may serve as a barrier to the speaker’s progress, and they should be overcome. In Ireland, Scotland, and Wales, we find that people who are separated widely by distance or who live in inaccessible places, use varieties of pronunciation which are peculiar to their particular region or town.

In England, there are such wide differences in some of the local dialects that the people of one town frequently have difficulty in understanding the English of a neighboring village. These local deviations are most noticeable in the speech of the untravelled and uneducated, as we have shown in our fable of the two newsboys.

In America, the differences in dialect are largely geographical, and conform in general to the large divisions of our country—Eastern, Southern, and Western. Each of these has its own local dialect. In each community this local variation is most noticeable among the untravelled and uneducated. While the elimination of local dialect is not so urgent as the correction of foreign or vulgar deviations, people who desire to speak a language which is not only intelligible but pleasing to the greatest number of well-educated people will try to modify those pronunciations which are peculiar to their own part of the country in favor

of those used most generally by the best speakers throughout the English-speaking world.

Some Characteristics of Well-Spoken English Everywhere.—Certain qualities distinguish the speech of well-spoken people everywhere. The most important of these is a well-modulated voice, moderately low in pitch. Well-spoken English has crisp articulation, made possible by mobile lips and an agile tongue tip. The vowels are given full value and are neither drawled nor clipped too short. Only the nasal consonants *m*, *n*, and *ng* are nasalized. There is a careful distinction between the voiced and the voiceless sounds, so that *city* is never pronounced *cidy*.

In addition to these characteristics, educated people strive to conform to the best usage in pronunciation. This type of speech is what is usually designated "Standard English." Where on the ladder are you?

English Spelling

Have you ever tried to guess how a word was pronounced from the way it was spelled? Sometimes, if you are lucky, you can really tell. For example, if you knew the word *book*, you would know how to pronounce the word *look*. But suppose that the next word you met was *pool*; would you know that the *oo* was not pronounced as it is in *book* and *look*, but as it is pronounced in *cool*? Then what is one to say about *floor* and *flood*?

How do you pronounce the letter *a*? You have a wide choice. You might pronounce it as in *cake*, or it might be the sound in *cat*, or the one in *all*, or the one in *father*, or even the one in *about*.

Then there is the letter *e*. How would you pronounce that? There are two *e*'s in *there*, for example! Then there is the *e* in *the* when it precedes a vowel, and the sound of the

same letter in *the* when it precedes a consonant. It looks like the same word, but is it?

You know how to pronounce *th*—or do you? There's the *th* in *thin*, and the *th* in *this*. There is the last sound in *bath* and the last sound in *bathe*. It's very confusing, isn't it?

Perhaps the most confusing group of letters is *ough*, for a *t* makes it *tough*, while a *b* makes it *bough*, and a *c* makes it *cough*. Then *th* changes it to *though*; add a final *t*, and you have *thought*, while a little *r* turns it into *through*. Finally, in *hiccough* the whole thing turns into a *p* sound!

What would you think if your mother asked you to buy some *gheauphtheighttoughtughc* for supper?¹ But if you will take:

<i>gh</i>	as in	<i>hiccough</i>	<i>ough</i>	as in	<i>though</i>
<i>eau</i>	" "	<i>beau</i>	<i>t</i>	" "	<i>question</i>
<i>phth</i>	" "	<i>phthisis</i>	<i>u</i>	" "	<i>busy</i>
<i>igh</i>	" "	<i>eight</i>	<i>gh</i>	" "	<i>hiccough</i>
<i>tt</i>	" "	<i>ptt</i>	<i>c</i>	" "	<i>city</i>

you will know what Mother wants.

Now this kind of guessing game is fairly amusing if there is nothing at stake. But suppose that you wished to indicate to someone how a certain word was pronounced. Or suppose that you wished to correct someone who was mispronouncing the word *singer*, for example. He has been pronouncing it as though it were spelled *sing-ger*. At your suggestion he eliminates the extra sound, and then, applying this rule, he mispronounces *finger*, which, to his utter confusion, looks just like it.

It would be a convenience to have a system of indicating sounds where each sound had a single sign which invariably represented it, would it not? Such a system of notation already exists.

¹ Adapted from *Better Speech*, by Woolbert and Weaver.

Phonetic Script

In 1888 phoneticians from America and the principal countries of Europe met in Paris, where they formed a system of noting the sounds of all the spoken languages. Every sound which is used by human beings in communicating with each other has been given a letter. These letters are like the numbers in mathematics—they have an absolute value. The *i* always means the *i* in *machine*, just as *2* always means twice *1*. This system of giving each symbol an absolute value furnishes us with an easy and accurate method for writing down the sounds of the spoken language. Here is a sample:

1. fə'ti:gd 'pi·pl si·k də 'si:də 't.i: fə ɹ'li·f frəm də 'hi·t.
2. Fatigued people seek the cedar tree for relief from the heat.

In sentence (1), find the letter most frequently used. By comparing sentence (1) with sentence (2), you can discover what sound this symbol stands for. How many different spellings do you find for this sound in sentence (2)? Notice that in sentence (1), which is written in the International Phonetic symbols, there is only one letter for this sound, no matter how it is spelled.

Since there are thirty-eight standard sounds in the English language, there are thirty-eight symbols in English phonetics.¹ What is more, these thirty-eight sounds have exactly the same value in every language in which they occur, so that learning them will help you in your French or your Spanish, later on.

Not all the letters are new. As a matter of fact, the International Phonetic alphabet is based on the Roman

¹ Some authorities count the unaspirated and the syllabic consonants as additional sounds.

alphabet which we all use in spelling.¹ To this have been added enough symbols so that there is one sign for each sound.

Let us divide all sounds into two classifications: vowels and consonants. The vowels are the uninterrupted voice sounds that carry the melody of speech. The consonants are interruptions in the stream of voiced or breathed air which divide our speech into articulate words. How this is done by the tongue, the lips, and the teeth you have already learned in the part dealing with the speech mechanism.² Here we are concerned primarily with the problem of the sounds themselves.

One vowel is like another in that they are all made with the voice. They differ, one from another, in the shape and size of the mouth opening through which the stream of voice issues. These changes in the shape and size of the opening depend on the relative positions of the lips, the jaw, and the tongue. Of these, perhaps, the most important is the tongue. Vowels are classified according to the position taken by the tongue during their formation.

The Neutral Vowel

In fluent English speech, there is a tendency to emphasize only the stressed or accented syllables. The other syllables, no matter how they are spelled, tend to be pronounced in one of two ways. In some cases, notably where the unstressed syllable has the vowel *e* in a suffix like *ed* or *ness*, the tendency is to *weaken* the *ed* to *id* and the *ness* to *nis*. Thus, *blessed* becomes *blessid* in good fluent speech, while *goodness* becomes *goodniss*, written in phonetic script—'blesid and 'gudnis. In the sentence on page 293, what

¹ All the letters are used by the I.P.A. The letters *c*, *q*, *r*, *x*, and *y* represent sounds that do not occur in English.

² Pages 203–205.

word contains the ɪ sound? (Notice that it occurs in the unstressed syllable.) In almost all other cases, the unstressed syllable is represented by a slightly lower sound made in the middle of the mouth. Since this sound is the most frequently used vowel sound in the English language, its symbol is given here.

The symbol is ə. It occurs in such words as *sofa*—'soufə, *recent*—'ɹi·sənt, and *consonant*—'kɒnsənənt.¹

Class Exercises

1. Here are some words containing the sound. Can you pronounce them correctly? (The symbol ə is never used in a stressed syllable.)

supper	'sʌpə	consonant	'kɒnsənənt
account	ə'kaʊnt	arrange	ə'ɹeɪndʒ
commit	kə'mɪt	sentence	'sentəns
beggar	'begə	surround	sə'raʊnd
centre	'sentə	injure	'ɪndʒə
honor	'ɒnə	history	'hɪstəɹɪ
martyr	'mɑ·tə	pleasure	'pleʒə
gallery	'gæləɹɪ	conquer	'kɒŋkə

2. Can you read these sentences?

a. 'i:və wəz 'ɹi:diŋ də 'letə ə'laʊd.

b. ə 'sɜ:vənt 'entəd wɪð 'brɛkfəst fə 'belə.²

3. Copy these sentences accurately for your teacher's correction.

4. Now read the sentences one word at a time, analyzing each word in the following way:

¹ You will notice that in phonetic transcription the stress mark is placed *before* the stressed syllable.

² Notice the use of the indefinite vowel ə in the word *the*. This is always used except when *the* is followed by a vowel. Note the use of this vowel also in the article *a*. This form is invariable in good English speech. When the article *a* is used before a vowel, the form *an* is substituted for the sake of euphony. A further discussion of "weak forms" will be found on page 350.

The sounds are: i: v ə.

The syllables are: i: və.

The stress is on: 'i:.

The word is: 'i:və||.

You will observe that SYLLABLES are marked by a curved line drawn under them. STRESS is marked by an accent mark placed BEFORE the stressed syllable: 'i:diŋ||. A stress group is composed of one stressed syllable and as many unstressed syllables as belong naturally with it. Stress groups are marked with a single bar: də'letə|. A breath group, or phrase, is marked with a double bar. This always means a pause—the stress group does not. *Example:* 'i:və|wəz 'i:diŋ|də'letə||.

The stress groups are:

'i:və
wəz 'i:diŋ
də 'letə

The breath group is:

'i:və wəz 'i:diŋ də 'letə

Use this form whenever you are asked to analyze a word or a sentence.

Problem I

THE SOUNDS OF ENGLISH

Unit I—The Vowels

A—Development of the Vowel Scale

IT IS always interesting to make something. You will find phonetics easier, and more fascinating, if you make your own table of vowels instead of studying a readymade one.

Copy the diagram on page 298 on a large sheet of paper. All the sounds that are made with the front of the tongue are placed on the line nearer the front of the mouth. The vowels made by the back of the tongue are written along the back line. If the front of the tongue is raised high, the vowel is placed at or near the top of the quadrangle; if low, the vowel is placed low on the chart. Since you do not know phonetic symbols yet, it will be best to write a one-syllable word which contains the sound in the appropriate place. Answering these questions will help you to develop the scale:

1. Which vowel sound does the doctor ask for when he wishes you to hold the back of your tongue low so that he can look down your throat? This is the vowel sound in the first syllable of *father*. Choose a one-syllable word that contains it. Place the word at the right of the lower right-hand corner of your vowel scale.

2. Which vowel sound raises the front of the tongue highest? Choose a word which contains it. Add it to the scale, placing it at the left of the upper left-hand corner of your vowel chart.

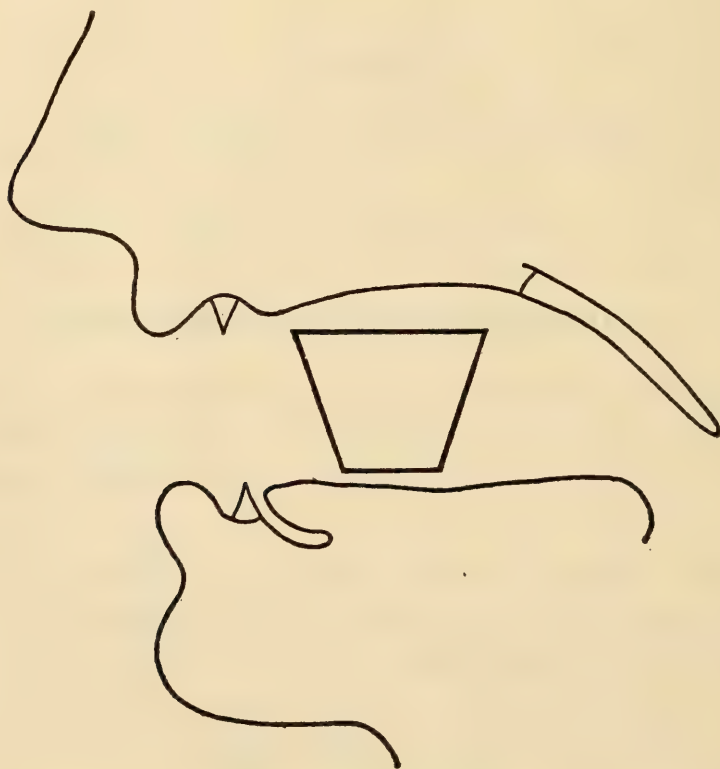


Fig. 7—Diagram to Be Used in the Development of the Vowel Scale.

Using these two fixed points to guide you, develop the other vowel sounds with the help of your teacher. As you study each one in the section called "Individual Vowel Sounds," record it in the appropriate place on your vowel chart. Use a key word for each sound—preferably a one-syllable word.

Now compare the vowel scale you have made with the one on page 344. The words will be different, but the sounds should agree.

B—Individual Vowel Sounds

On the vowel scale which you have constructed, find the word which contains the vowel corresponding to the one most frequently used in the sentence, *The fatigued people seek the cedar tree for relief from the heat*. The sound is spelled *i*, *eo*, *ee*, *e*, *ie*, and *ea*. The phonetic symbol is *i:*. Place the symbol beside the key word.

i: is a high front tense sound, and is made by raising the front of the tongue toward the palate and causing the voice to pass through the narrow opening thus made. Note that while the front of the tongue is raised for this sound, the tip is lowered. It is a good thing to keep the tongue tip low in the mouth for all the English vowel sounds; therefore, for practice, it is wise to press it lightly against the lower teeth so that the tongue becomes accustomed to the lowered position.¹

Vowels are often classified as tense or lax. *i:* is classified as a tense sound, but be careful that the tension of the tongue does not make the other muscles tense, too. Since it is the highest-pitched vowel in the scale, it tends to become harsh. Keep the throat open and relaxed for all vowel sounds.

Class Exercises

1. Here are some words in which *i:* occurs:

<i>Read:</i>	<i>Write in phonetic script:</i>
'hi:	heat
'wi:	scene
'si:	tea
'gʌi:v	key
mə'ʃi:n	feet

¹ Although this procedure is generally helpful, care must be taken that it does not cause the sounds to be made too far back in the mouth.

What other spellings for this sound can you find?

2. Here are some sentences containing the words listed above. Can you read them? The chart of consonants on page 345 will help you to translate the words containing symbols with which you are not familiar:

a. 'wi: kən si: də 'bi:tʃ ənd də 'si: frəm 'ðis 'si:t.

b. wi 'ni:d ə nju: mə'ʃi:n.

3. Read aloud the selections on page 437 which contain this sound.

Assignment

Bring to class a list of ten words in which i: occurs. Include in your list words (like *eagle*) in which the sound begins the word, some in which it appears in the middle (like *believing*), and some words in which it is the last vowel sound (like *concrete*). *Caution:* Remember that these letters record the SOUNDS, not the spelling.

I

1. 'sɪks 'pɑ:ti 'ɪŋɡlɪʃ 'wɪmɪn wə 'bɪzi 'ɡɪvɪŋ aʊt 'hɪm 'bʊks.

2. Six pretty English women were busy giving out hymn books.

What symbol is used for the vowel sound in the word *six*? Place this symbol on your vowel scale. How many spellings for this sound can you find in sentence (2)?

The second of the front vowels is ɪ. This sound is formed with the tongue in almost the same position as for i:, except that for ɪ the tongue is not energized, and the sound is, therefore, classified as a high front lax vowel.

Caution: The tendency in American speech is to relax the tongue too much, so that the placement of this sound is too low. It will help, therefore, if the sound is practiced in conjunction with the sound of i:. First take the tongue position for i:, and then, without lowering the tongue, relax the tension. This should result in the production of the correct sound.

Class Exercises

1. Here are some words for analysis:

'hɪt	hit	'hɪdn	hidden
'wɪð	with	'sɪtɪŋ	sitting
'sɪks	six	'krɪtɪk	critic
'fɪfθ	fifth	'kɪtn	kitten
'tʃɪldrən	children	'fɪltə	filter

2. Can you read the following sentences containing these words?

a. du: nɒt 'hɪt də 'kɪtn.

b. də 'wɪmɪn wə 'sɪtɪŋ wɪð ðə 'sɪks 'tʃɪldrən.

c. 'fɪltə də 'wə.tə fə də 'tʃɪldrən.

d. də 'krɪtɪks 'pɹeɪzɪd də 'fɪfθ 'ækt əv də 'pleɪ.

e. də 'sɪks 'swɪ.t 'tʃɪldrən wə 'hɪdn ɪn də 'pɑ.k.

3. Write these words in phonetic script. You may refer to the chart of English sounds on pages 346-347 if you wish.

little	cream	cities	sieve
creep	sit	civilian	build
sin	Italy	British	England
Finnish	evil	bleeding	mischief
meeting	civics	fitting	lettuce
seating	citizen	mystic	winter

4. Analyze each of these words, using the outline suggested on page 296.

5. Read aloud the selections on page 437 illustrating the use of this sound.

Assignment

Bring to class ten words containing the sound of ɪ. If you can, write them in phonetic script.

e

1. 'dʒefɪnz 'gest, bi:ɪŋ 'frɛndli wɪð ðə 'hed 'hʌntəz, 'traɪd tə get 'meni əv ðəm tə 'beɪn ðə 'enmɪtɪz.

2. Geoffrey's guest, being friendly with the head-hunters, tried to get many of them to bury their enmities.

Find the most frequently used vowel sound. Place it on your scale beside your key word. This sound is e. As you will see from the chart, the tongue is a little lower for this sound than it is for i: or ɪ. e is classified as a front half-high tense sound.

Caution: The tendency is to lower this sound. In careless speech, the tongue is often relaxed until it is in the position for the sound of ɛ:. In some dialects (Irish and Scotch, for example), there may even be a substitution of the sound of æ, so that *get* becomes 'gæt.

Practise the following words, making a clear distinction between the vowel sounds: *ready, bread, hairy, mare, ferry, fairy, merry, Mary, marry.*

Class Exercises

1. Analyze these words, using the outline suggested on page 296:

'men	men	'kwestʃən	question
	{scent		{bred
'sent	{sent	'brɛd	{bread
	{cent		
'fel	fell	'setl	settle
'sel	sell	'menʃən	mention
		'fret	fret
'tenənt	tenant		

2. Can you answer these questions?

- 'mæ ə du: 'men 'sel 'emərəldz?
- kən 'ju: 'tel hu: fel ɒf ə wɔ:l?
- dəz ɪt 'kɒst 'faɪv 'sents tə send ə 'letə tə 'beldʒəm?
- ʌpt 'feɪməs bel ɪz kə'nektɪd wɪð ði ə'merɪkən ɹeɪvə'lu:ʃn?

Assignment

1. Write in phonetic script the following words:

scene	feelings	scream	guess
knit	sleeper	steal	many
wretch	fetter	whip	said

2. Read aloud the selections on page 438.

ɛ:

1. 'ɛə.rən ənd 'mɛə.ɹɪ 'kwɪknd ðə 'stɛps ɒn ðə 'stɛəz mɛə ðɪr 'θə.t ə 'beə maɪt 'baɪt ðə 'beə 'legz.

2. Aaron and Mary quickened their steps on the stairs, where they thought a bear might bite their bare legs.

Find the symbol and place it on your chart.

The next vowel sound is ɛ, which is the first element of the diphthong ɛə. This sound is described as a front half-high lax vowel.

Note: Words like *airplane* and *therefore*, which have a voiceless consonant immediately following the vowel, may cause ɛ: to be a pure vowel. Even in these words, however, it is correct to use the diphthong, ɛə.

Caution: Again the tendency is to place the tongue too low in the mouth, so that the sound approaches æ.

Class Exercises

1. Analyze and copy:

'kɛə	care	'pɛə.ɹɪnt	parent
'sɛə.ɹə	Sarah	'ɛə.ɹɪ	airy
'fɛə.ɹɪ	fairy	'beə.ɹə	bearer
'ɛə.ɹɪs	heiress	mɛə'ɹɒn	whereon
'ɛəʃɪp	airship	'vɛə.ɹɪəs	various
kəm'pɛə	compare	ɪn'snɛə	ensnare

2. a. (*An ear-training exercise*) Arrange the following words in order with all the words having the same vowel sound together.

b. Now arrange the groups of words in columns as follows:

Column 1—Vowel i:

Column 3—Vowel e

Column 2—Vowel ɪ

Column 4—Vowel ɛ

greet	tip	each	bitter
stitch	step	crib	letter
wet	steep	pin	team
tear (v.)	snare	scare	speech
clean	width	plead	heir
wing	spend	seed	speed
pear	itch	reap	kept

3. Copy accurately for your teacher's inspection the sentence in phonetic script under ɛ:.

4. Read aloud the selections on page 451.

Assignment

Write in phonetics the following words:

screen	swim	swear
spread	pitch	despair
lead (<i>the metal</i>)	molest	dairy
ditch	confess	metal

æ

1. 'sæm 'left də 'kændɪ 'stænd tə 'help ə 'mæn frəm ə'næpəlɪs 'sel 'gærənti:d 'kæʃ 'redʒɪstəz.

2. Sam left the candy stand to help a man from Annapolis sell guaranteed cash registers.

Place the symbol on the chart.

The sound is æ. This sound is classified as a low front tense vowel. The tongue is a little lower than for the sound of ɛ.

Caution: This sound is one of the most difficult sounds in the English language. Foreigners usually find it especially so because it occurs in very few European languages.

It is frequently pronounced as though it were either *e* or *o*. That is, *hat* will be pronounced as though it were *het* or *hot* ('het or 'hɒt).

Native Americans frequently nasalize it so that 'kændi becomes 'kændi: or even 'kēændi:.

Let your ear be your guide here. Listen carefully while your teacher pronounces it for you. Then have the teacher check your habitual pronunciation. If you tend to nasalize the sound, begin at once to correct it. Say the sound many times while your teacher or a friend whose ear you can trust tells you when you are producing the correct sound. Then watch your own speech. Do not allow yourself to relapse.

Class Exercises

1. Practice the following list for the sound of æ:

'æpl	apple	kæm'peɪn	campaign
'mæn	man	'kænvəs	canvas
'mæd	mad	'kændɪ	candy
'sændwɪʃ	sandwich	'skrætʃ	scratch

2. Write in phonetic script:

have	guarantee	compact	active
bade	plaid	character	chariot

Assignment

A. Write in phonetic script the answers to the following questions:

1. 'Mæə du: 'men 'get 'æplz?

2. 'dju: 'i:t 'sændwɪʃɪz?

3. dʌz 'kænvəs 'stɹætʃ?

4. 'hu: wə ðə 'kændɪdɪts ɪn ðə 'lɑ:st pɹeɪzɪ'denʃl rɪ'lekʃn?

5. ðeəz ə 'seɪɪŋ ðæt men ju 'skrætʃ ə 'ɪʌʃən ju 'faɪnd ə 'tɑ:tə.
dju 'nəʊ mæt 'ðæt 'mi:nz?

B. Prepare to read aloud the selections on pages 438-439.

a

1. hɪz 'aɪ 'fɒləʊd ðə 'slɑ:t əv 'hænd 'tɹɪk əz 'gaɪ wɪð 'ɡreɪt 'gaɪl tʃaɪd tə 'gaɪd ðə 'kɑ:d frəm ɪts 'haɪdɪŋ 'pleɪs æθ aɪ həd kən'sɪld ɪt.

2. His eye followed the sleight-of-hand trick as Guy with great guile tried to guide the card from its hiding place where I had concealed it.

This is the last of the front vowels. The symbol for this sound is, as you have discovered, a. Place it on your chart.

This is one of the most disputed sounds in the language. In English "received pronunciation,"¹ it occurs only as the first element of the diphthong aɪ. American usage, however, permits its use in such words as *dance*, *ask*, *class*, *path*, and *command*. In the "received pronunciation" recorded in Jones's dictionary, these words are pronounced 'dɑ:ns, 'ɑ·sk, 'klɑ·s, 'pɑ·θ, kə'mɑ:nd. They are frequently pronounced by American speakers 'dɑns, 'ɑsk, 'klas, 'pɑθ, kə'mɑnd. In colloquial speech, one hears 'dæns, 'æsk, 'klæs, 'pæθ, kə'mænd. In vulgar speech, one hears 'dæns, 'æsk, 'pæθ or even 'pɛəθ, kə'mænd. Since an open throat produces the most beautiful sound, it is to be hoped that you will never permit yourself the nasalized version of this sound.

a is between ɑ and æ. It is sometimes called the "intermediate a" and its pronunciation is one of the "shibboleths" of Standard English.

¹ The term "received pronunciation" was coined by Daniel Jones to indicate the form used by the best speakers in southern England.

Class Exercises

1. Ask your teacher to read this list of words, and try to write her pronunciation in phonetic script:

buy	aisle	height
sleight	sigh	guile
I	good-bye	eyes
idea	die	design
fight	dye	bicycle

2. Now have your teacher check your pronunciation of the same list.

3. kæn 'ju: 'ɪ: d 'di: z 'sentənsɪz?

a. 'kɪps 'laɪts a: 'bæd fə ðɪ: 'aɪz.

b. 'maɪ ʃəd wʌn 'fart fə ðə 'ɪart?

c. 'sʌm 'sævɪdʒ 'tʃaɪbz 'tʃaɪ tu 'fɪartn ðə 'enəmi: z baɪ 'faɪə.

d. aɪ 'laɪk 'naɪm 'kaɪndz əv 'paɪ.

4. No matter whether you decide to use the a sound for these words or not, practice this comparative vowel drill as an aid to ear training and for power over your speech organs. Read these words first horizontally and then vertically:

laugh,	ask,	class,	dance,	path,	after
læf,	æsk,	klæs,	dæns,	pæθ,	æftə
laf,	ask,	klas,	dans,	pəθ,	aftə
la·f,	a·sk,	kla·s,	da·ns,	pa·θ,	a·ftə

Assignment

A. 'ɪart ɪn fo'netɪk 'skɪpt 'juə 'oun prənansi'eɪʃən əv ðə 'fəloʊɪŋ 'wɜ:dz:

can't	last	candidate
hand	grand	dance
camp	raspberry	glance
demand	rasping	half

B. kəm'pɛə 'juə prənansi'eɪʃn wɪð 'ðəʊz əv jə: 'frɛndz ənd wɪð 'dæt əv ðə 'ti·tʃə.

C. Read aloud the selections on pages 446–447.

Additional Practice on the Front Vowels

1. Read aloud, paying particular attention to the vowel sounds:
 - a. seat—sit; sit—set; set—Sarah; Sarah—sat; sat—dance; seat, sit, set, Sarah, sat, dance.
 - b. heat—hit; hit—head; head—hair; hair—hat; hat—half; heat, hit, head, hair, hat, half.
 - c. seed, scene, dream, brief, weave, mean, fee, theme, these, tease, decent, lease, reed, yield, keen, greed, heel.
 - d. business, frigid, misty, mischievous, listen, wistful, wish, this, tickle, distant, riddle, lift, kill, giddy, sling, think, dinner.
 - e. wend, bench, menace, whether, fed, vegetable, then, slender, tether, debt, fresh, nets, yellow, leather, rest, session, pleasure, heifer, stretch, question, method.
 - f. wear, snare, tare, fair, staring, seafaring, blare, compare, rare, square, flair, wares, airy, area, ensnare, beware, stair.
 - g. catch, handsome, bland, mash, banquet, black, lamp, stand, map, battle, fragile, badminton, gladiolus, candidate, black, facile, caddie.
 - h. grass, blast, answer, bath, chance, asks, mast, last, mass, fast, vast, task, rasping, cask, gasp, laughter, France.
 - i. laughter, daughter; bead, bed; seed, said; catch, watch; here, there; sea, see; witness, women; blizzard, blister; red, head; Susy, busy.
2. Write in phonetic script several words under each of the sub-headings in Exercise 1.

3:

1. ði: '3:lɪ 'b3:d 'kætʃɪz ðə 'w3:m ʌɪtʃ 'skw3:mz ɪn ə 'p3·fɪkt 's3·kl.

2. The early bird catches the worm which squirms in a perfect circle.

Place the symbol in its proper place on your chart.

The highest middle vowel is 3:. It is made by raising

the middle of the tongue toward the roof of the mouth. It may be classified as a middle half-high tense sound.

Caution: Be particularly careful to keep the tongue tip lowered during the production of this sound. If the tongue tip is curled back, the vowel becomes distorted. This particular distortion is known as "inversion." Other vowels may also be inverted, but this sound is the one most often mispronounced in that way. A New York localism is the tendency to round the lips unduly for this sound, or actually to substitute the sound ɔɪ as in *oil*.

Careful, conscious imitation of an acceptable model is urged for acquiring the correct pronunciation of this sound.

Class Exercises

1. Pronounce these words:

'bɜ:d	bird	'wɜ:ld	world
'tɜ:n	turn	'θɜ:d	third
'ɜ:n	earn	'hɜ:d	heard
'tɜ:m	term	əb'sɜ:d	absurd
'fɜ:	fur	əb'zɜ:v	observe
'æmətɜ:	amateur	ɪ'sɜ:tʃ	research
'mɜ:tl	myrtle	'stɜ:d	stirred

2. Read aloud:

ɜ:l—ɔɪl	vɜ:s—vɔɪs
kɜ:l—kɔɪl	bɜ:n—bɔɪn
hɜ:l—hɔɪl	fɜ:st—fɔɪst
fɜ:l—fɔɪl	

3. Read aloud:

a. 'lɑ:st 'tɜ:m də 'klɑ:s ɜ:nd di: æprɔ'beɪʃn əv ɪts 'ti:tʃə baɪ
ət'ʃi:vɪŋ də 'haɪst 'æɪtɪŋ əv də 'jɪə.

b. 'heɪl tə 'di: 'blaɪd 'spɪɪt,
'bɜ:d dəʊ 'nevə 'wɜ:t!

4. (*Ear-training exercise*) In the last syllable of the word *eastern*, what value do you give to the vowel in your own speech?

Assignment

1. Write in phonetic script the vowel sounds which you use in the following words:

creature	whistle	cringe	begin
sympathy	plan	sash	Welsh
majesty	curb	metal	spick
whim	learn	reach	again ¹

2. Prepare to read aloud the selections on pages 439-440.

Λ

1. ʃi: 'mʌst 'nɒt dɪs'kʌvə ðæt hə 'sʌn dəz 'nɒt 'i:t 'lʌntʃ brɪkə:z
hi həz 'nəʊ 'mʌni.

2. She must not discover that her son does not eat lunch because he has no money.

Discover the most frequently used vowel and place the symbol on your chart.

The sound is Λ. This may be classified as a half-low middle lax sound. There is a tendency to be noted, among people whose speech is foreign, to substitute the sound of a for this sound in such combinations as *com* and *con*, so that *comfortable* is pronounced 'kʌmfətəbl instead of 'kʌmfətəbl, and *hunt* is pronounced 'hʌnt rather than 'hʌnt.

Class Exercises

1. ɪi:d ðə fəluɪŋ wɜ:dz hɒrɪzəntəlɪ ənd vɜ:tɪkəlɪ :

'bʌtə	'dʌstə	'sʌn
'lʌntʃ	'dʌk	'mʌni
'gɪʌdʒ	'fʌŋgəs	'tʌtʃ
'kʌmfət	'gʌn	'hʌndɪd
'flʌd	'dʒʌŋgl	'dʌz

¹ A discussion of the sound ə, which follows here in the vowel scale, will be found on page 294.

2. ɪi:d di:z sentənsɪz əlaʊd:

a. 'pli:z 'dʌst juə 'desks ənd 'fɪl juə 'ɪŋk'welz bɪfə ði
ɪgzæmɪ'neɪʃn brɪ'ɡɪnz.

b. ðeɪ həd 'fɪnɪʃt ðəə 'lʌŋ bɪfə ðə 'θʌndə 'stə:m həd brɪ'ɡʌn.

Assignment

A. Write your first and last names in phonetic script. You may consult the chart of English sounds on pages 346–347 if you need to do so.

B. Write your home address in phonetic script.

C. Write the name and address of your school in phonetics.

D. Prepare to read aloud the selections on pages 440–441.

Additional Practice on the Middle Vowels

1. Read aloud the following words, paying particular attention to the vowel sounds:

a. bird, butter; butter, bun; first, fur; fur, further; turn, run; run, runner; surf, sofa; sofa, serve; burst, bur; bur, buff; buff, buffer.

b. whirl, world, murder, pearl, furl, vernal, third, turn, dirge, nurture, lurch, yearn, curse, girl, guerdon, worst, nurse.

c. hustle, crush, mustard, compass, front, bundle, vulnerable, ton, dozen, custard, luster, rusting, younger, flush, comfort, flourish.

d. lush, bush; rusty, rooster; come, comb; plum, plume; Sunday, sermon; sum, some; London, lunch; study, student.

2. Write in phonetic script, at your teacher's dictation, all the words in Exercise 1.

u:

1. ðə 'tɹu·θ 'wɒz ðæt ðə 'tu:l 'flu: frəm ɪz 'hænd ənd 'meɪd ə
'blu: 'brʌz ɒn hə 'fʊt θɹu: ðə 'ʃu:.

2. The truth was that the tool flew from his hand and made a blue bruise on her foot through the shoe.

Place the symbol on the chart.

The highest back vowel is u:. This sound may be classified as a high back tense rounded sound. It occurs in the word *to*—tu:.

Caution: This vowel is often diphthongized, especially when it is followed by the consonant *l*. Thus, *school* becomes 'sku:əl and *pool* becomes 'pu:əl. Remembering to keep the lips rounded during the production of this sound will help to correct this mispronunciation.

Class Exercises

1. Pronounce these words:

'pɹu:nz, 'skɹu:, 'lu:z, 'lu:s, 'fu:l, 'fu:d.

2. Notice the use of *j* before the sound in the following words:

'tju:zdɪ, 'fju:tʃə, 'dju:əl, 'sju:t.

3. Examine your own speech to determine your pronunciation of the following words:

group	rheumatism	few	soot
strew	through	blue	room
do	shoe	loot	newspaper
tomb	duke	hoof	New York
ewe	dues	tune	tube

What differences in the pronunciation of these words do you notice among the people to whom you listen? Which of these pronunciations which you have noted are acceptable and which are "dialect"?¹

Assignment

A. Be prepared to read the selections on pages 441–442 which illustrate the use of this sound.

¹ *An English Pronouncing Dictionary*, compiled by Daniel Jones and published by E. P. Dutton and Company, of New York, indicates the pronunciations by the use of the International Phonetic Alphabet. It may be well to use it for reference, although some of the pronunciations recorded are more common in England than in America.

B. Write in phonetics one of these selections, indicating stress groups, breath groups, and syllabication. If you have forgotten how to do this, consult page 296.

U

1. haʊ 'kʊd ðə 'wʊlf 'lʊk laɪk ən 'əʊld 'wʊmən tə 'lɪtl 'rɛd 'raɪdɪŋ 'hʊd?

2. How could the wolf look like an old woman to Little Red Riding Hood?

Put the symbol on your chart.

The second back vowel is ʊ. It is the vowel sound in the word *put*—'put. It is also the second element in the diphthongs ou and au. It may be classified as a high back rounded lax vowel.

Caution: The unrounding of this sound marks the speech as vulgar. In vulgar speech the sound is not only unrounded; it is frequently lowered as well. Sometimes the sound of ʌ is substituted for it, and 'bʊk becomes 'bʌk.

Class Exercises

1. Pronounce these words, making sure that your lips are well-rounded:

'gʊd	good	'lʊkɪŋ	looking
'bʊk	book	'ʃʊgə	sugar
'kʊk	cook	'puə	poor
'hʊf	hoof	'ʃʊə	sure
'bʊtʃə	butcher	'pʊl	pull
'kɹʊkɪd	crooked	'puʃ	push
'hʊd	hood	'pʊlpɪt	pulpit
'ʃʊd	should	mɪs'tʊk	mistook

2. 'ɹi:d ə'ləʊd 'di:z 'sentənsɪz :

a. ə 'gʊd 'bʊk ʃʊd 'ti:tʃ 'wʌn əbaʊt ðə 'weɪ 'pi:pl 'ækt ɪn 'laɪf.

b. 'kʊkɪŋ ɪz ən 'ɑ:t.

c. ðə 'bʊtʃə 'tʊk ðə 'hæm daʊn 'skɪlfəli frəm ðə 'hʊk.

d. aʊt əv ðə 'maʊdʒ əv 'beɪbz ənd 'sʌklɪŋz 'kʌməθ 'wɪzdəm.

Assignment

1. Listen carefully to the speech of those around you. Bring to class, written in phonetic script, the various words having the sound of *ʊ* which you have heard mispronounced during the week. How many of these mispronunciations are in your own speech?

2. Prepare to read aloud the selections on page 442.

o

1. ə 'houbo ɪn ən 'ould 'kout hu wəz 'goɪŋ tə 'houbokən wəd 'nɒt 'obeɪ də po'li:s æn deɪ 'tould ɪm tu 'ʃʌvl 'snoʊ.

2. A hobo in an old coat who was going to Hoboken would not obey the police when they told him to shovel snow.

The next vowel is *o*. This sound is usually a diphthong. When *o* is in an unaccented syllable or when it is followed by an unstressed syllable, it may be a pure vowel.

Example: obey—o'beɪ, going—'goɪŋ.

Place the symbol on your chart.

o may be classified as a half-high rounded back sound.

Note: Careful rounding of the lips for this sound lends clarity and beauty to the speech. It is not necessary to pout the lips, however.

Class Exercises

1. Write these words in phonetic script: *oatmeal, growing, lowest, sewing.*

2. Write the following sentences in phonetic script:

- a. "Obey the law" should be the motto of every American.
- b. This is written in phonetic script.
- c. The melody is unforgettable.
- d. Some hotels are noted for their home-grown vegetables.

Ear-Training Exercise

Write the following words in phonetic script, comparing the vowel sounds with the spelling:

boat

flood

look

loose

lose

crowd

lotion

ghost

Assignment

A. Write these sentences in phonetic script. Note particularly the pronunciation of *the* and *a*. If you have forgotten about this, refer to page 295.

1. The little boat rocked in the water.
2. "This is the forest primeval" is a quotation from *Evangeline*.
3. Oatmeal is a favorite food of the Scotch people.
4. Biology is the science of growing things.

B. Prepare to read aloud the selections on page 448.

ɔ:

1. ðeɪ 'θəʊ.t ðeɪ sɔ: hɪm 'pɔ:z əz hi 'kəʊ.t ə 'ɡlɪmps əv 'dʒɔ:dʒ 'vɔ:n 'wəʊ.kɪŋ əkɪəs də 'bɪɔ:d 'flɔ: əv də 'bɔ:l'ru:m.

2. They thought they saw him pause as he caught a glimpse of George Vaughn walking across the broad floor of the ball-room.

Place the symbol on your chart.

The fourth back vowel is ɔ:. It may be classified as a half-low rounded tense back vowel.

Caution: A tendency to place this vowel too far back in the throat characterizes some New York speech. A Pennsylvania dialect causes this sound to be practically unrounded. In this form of provincial speech, it approaches the ʌ in *arm*. This mispronunciation is heard in some parts of the Middle West and in western Massachusetts. In some parts of the South, the ɔ: is made into a diphthong and becomes ɔə—'bɔ:t becomes 'boət. It behooves all of us, then, to watch our pronunciation of this sound. Be sure that the lips are

rounded. The mouth should assume the form of an ellipse with the widest section running vertically. It may help the New Yorkers to pout their lips slightly when practicing this sound.

Class Exercises

1. Practice this list for pronunciation:

'ɔ:ltə	'ɪɔ:ɪŋ	'θɔ:t
'stɪə:	bɪ'kɔ:z	'ɔ:z
'kɔ:ldɪən	'fɔ:tʃn	'nɔ:
'sɔ:	'tɔ:dɪ	'fɔ:l

2. Analyze the words in Exercise 1 according to the plan given on page 296.

3. 'ɪərt 'di:z 'wɜ:dz ɪn fə'netɪk skɪpt:

thorn	launch	lawn	authority
caution	walk	broad	already
caller	thought	daughter	export
waterfall	aught	warn	salt
lawsuit	thawed	poured	George

4. 'ɪɪ:d 'di:z 'sentənsɪz ə'lauð:

- 'fɔ:tʃənz 'ɔ:ltə bʌt 'kæɪəktə dʌz 'nɒt.
- də 'wɔ:tə fɔ:l 'ɪɔ:z ənd 'bɔɪlz laɪk ə 'kɔ:ldɪən.
- də 'souldʒəz ɪ'dʒɔ:ɪst bɪkɔ:z deɪ 'sɔ: 'dæə 'li:də.
- də 'ɪəts 'nɔ:d də 'tʃi:z.
- də 'tɔ:dɪ 'ɔ:nəmənts 'kɔ:t 'faɪə ənd su:n də 'θɪətə wəz ə 'ɪɔ:ɪŋ 'fɜ:nɪs.

Assignment

(Ear-Training Exercises)

A. List these words so that the words which have the highest vowel sound are first:

sweep	err	past
fought	cup	acts
some	bear	mitt
folk	seal	fence
web	catch	curb

B. Now arrange them so that they are grouped according to the position of the vowels from front to back.

C. Prepare to read aloud the selections on page 443.

ɒ

1. maɪ 'frɛndz ɪn 'glɒstə dɪd nɒt 'wɒnt ə 'wɒtʃ 'dɒg.

2. My friends in Gloucester did not want a watch dog.

Inscribe this symbol on the chart.

The vowel which follows ɔ: in the vowel scale is ɒ. This sound may be classified as a low back slightly rounded semi-tense vowel. The lips are not so energetically rounded as they are for the sound of ɔ:, but they are more round than they are for ɑ:. The easiest way of obtaining the correct sound of this vowel is to hold the lips in the position for ɔ: and then say ɑ: instead.

Another device for making this sound correctly is to place the lips in the position for ɑ: and then draw the lips inward as though you were sipping water.

Caution: Always make this sound short.

Note: This sound is one of the most disputed sounds in American speech. Everyone is agreed that the correct pronunciation of *long* is 'lɒŋ and that to say 'lɑ·ŋ is to be pedantic, while the pronunciation 'lɔ:ŋ is recognized as vulgar. The cleavage comes in words like *hot* and *not*. Many American speakers pronounce the words 'hɑt and 'nɑt, while others maintain that the only correct pronunciation is 'hɒt and 'nɒt. Both sides are agreed, however, that hɑ:t and nɑ:t are not acceptable. Since an increasing number of educated speakers habitually use ɒ rather than ɑ, it might be well for you to adopt the pronunciation. Here is a practice list to help you.

Class Exercises

1. Practice list:

coffee	'kɒfɪ	hops	'hɒps
chocolate	'tʃɒkəlɪt	trotting	'trɒtɪŋ
what	'wɒt	dot	'dɒt
scholar	'skɒlə	dog	'dɒg

2. 'ɪɪ:d dɪ:z 'sentənsɪz ə'ləʊd:

- a. də 'stə: 'sould 'kɒfɪ, 'sændwɪtʃɪz, ənd 'tʃɒkəlɪt.
- b. wɒt 'bɪɪ:d əv 'dɒg kʌmz frəm 'skɒtlənd?
- c. də 'bʊrtɪʃ 'skɒləz ə 'tə.t tə 'sɪŋ 'ɡʊd 'seɪv də 'kɪŋ.

*Assignment**(Ear-Training Exercises)*

A. Write in phonetics the following:

1. God of our fathers, known of old,
Lord of our far-flung battle line.
2. Hot dog stands ruin the appearance of a country road.
3. Come, let us sing songs of praise to Sylvia.
4. A hot copper coffee pot stands on the table.

B. Prepare to read aloud the selections on pages 443-444.

ɑ:

1. hə 'fɑ:ðə 'lɑ.ft mən ðeɪ 'ɑ.skt 'hɪm tə 'tɜ:n 'hɑ.f hɪz 'fɑ:m
ɪntu ə 'lɑ:dʒ 'pɑ.k.

2. Her father laughed when they asked him to turn half his
farm into a large park.

Write the last symbol on your chart.

The last of the back vowels is ɑ:. It may be classified as a
low back unrounded lax sound.

Note: There is a tendency in much American speech to
produce this sound too far back in the throat. It is true

that the tongue is relaxed, and the lips, too, are unenergized and unrounded. However, if the predominant resonance is pharyngeal, the tone loses its true color. It is well to remember that all the English vowels are mouth sounds; they should never be nasalized or produced in the throat. There is also a tendency to round the lips—avoid it.

A prominent feature of New England provincial dialect is a substitution of the sound of *a* and even *æ* for the sound of *ɑ:*. Thus, 'fɑ:m becomes 'fam or 'fæm; 'pɑ:k becomes 'pak or even 'pæk. 'hɑ:vəd 'skwæ is known locally as 'havid 'skwæ.

In some Western speech, the vowel *ɑ:* is frequently inverted in an attempt to "sound the *r*" in such words as *park*, *hard*, and *market*. A further discussion of this attempt to make pronunciation conform to spelling is to be found on pages 291 and 292.

Class Exercises

1. Pronounce these words:

'fɑ:də	father	'pɑ:tnə	partner
'mɑ:bl	marble	'hɑ:t	heart
'kɑ:m	calm	'mɑ:tʃ	march
'rɑ:də	rather	'kɑ:d	card
'dɪɑ:mə	drama	'kɑ:t	cart
sɑ:'kæstɪk	sarcastic	'kɒntɪɑ:st	contrast

Note that when the vowel is followed by a voiceless sound, it is only half as long as when it is followed by a voiced sound.

2. Say aloud the vowel sound in each of the following words:

father	master	stand	candy
call	gather	pathos	and
Carl	starch	laud	farm
catch	statue	advance	calf

3. Arrange the words in Exercise 2 according to their vowel sounds so that they conform to the vowel chart both from front to back and from high to low.

Assignment

A. Copy the words contained in Exercise 2 in phonetic script.

B. Write the following sentences in phonetic script:

1. Mark Antony was a great orator, but Brutus was a greater patriot.

2. Michaelangelo carved lovely forms from the marble of Carrara.

C. Prepare to read aloud the selections on page 444.

Review of the Back Vowels

1. Say aloud, paying particular attention to the vowel sounds:

a. pool—pull; pull—pole; pole—pall; pall—pond; pond—park; pool, pull, pole, pall, pond, park.

b. boot—book; book—boat; boat—ball; ball—bond; bond—bark; boot, book, boat, ball, bond, bark.

c. pool, boot, move, woo, fool, view, too, do, noon, loose, roof, you, soon, zoo, shoe, choose, jewel, cool, goose, who.

d. good, book, should, look, stood, would, took, forsook, rook, push.

e. pole, role, knoll, stroll, goad, know, flow, toe, row, roe, blow, tone, bone, moan, woe, foam, though, doe, no, low, cone, goal, hole.

f. tall, corn, maul, fault, drawn, form, sort, saw, saunter, mournful, pork, ball, vault, thought, torn, dawn, normal, yawn, gauntlet, horn.

g. frog, nod, motto, bottle, pod, fond, dot, solid, song, gone, model, stop, frock, block, trot, glottis, cottage, blot, beyond, belong.

h. hearth, grasp, farmer, market, palm, barter, sergeant, psalm, cartoon, glasses, piano, armchair, partner.

i. push, hush; new, sew; author, Arthur; row (a boat), row (a fight); so, sew; to, toe, too, two; lose, those; shows, shoes; sugar, butter.

2. Write, at dictation, some of the words in Exercise 1.

Unit II--The Diphthongs

In English, besides the pure vowels which we have been studying, we have certain combinations of vowel sounds which we call diphthongs. Although there are two elements in a diphthong, they are not of equal weight nor should they be given identical stress. It would be more accurate to describe a diphthong as "a vowel and a vanish."

We will classify the diphthongs according to the last element:

Group I

eɪ	'deɪ	day
aɪ	'daɪ	die
ɔɪ	'ɔɪl	oil

Group II

oʊ	'ould	old
aʊ	'naʊ	now

Group III

ɪə	'hɪə	here
ɛə	'ðɛə	there
ʊə	'puə	poor
əə	'fəə	four

Practice saying these sounds carefully, gliding from the first to the second element and being careful to stress the first sound only.

Class Exercises

1. 'ɪɪ:d ðə 'fɒləʊɪŋ 'fɪəɪzɪz ə'laʊd:
- a. ðə 'deɪ əv 'dʒʌdʒmɪnt
- b. ðə 'fɔ:l əv ðə 'haʊs əv 'ʌʃə
- c. 'ɪŋ aʊt di 'ould, ɪŋ ɪn ðə 'nju:
- d. di 'ɔɪl 'bɜ:nə ɪz 'nɔ:ɪ-zɪ

- e. 'naʊ ɪz ði ə'pɔɪntɪd 'taɪm, 'naʊ ðə 'deɪ əv sæl'veɪʃn.
 f. lʊk ju: haʊ hi: 'stændz 'deə
 g. ðə 'puə wi: həv 'ɔ:lweɪz 'wɪð ðs.
 h. 'fə.ə 'skɔ: ənd 'sevn 'jɪəz əɡəʊ
 i. ði: 'aɪs wəz 'hɪə
 ði: 'aɪs wəz 'deə
 ði: 'aɪs wəz 'ɔ:l ə'raʊnd.

2. Write the following words in phonetic script:

cordial	therefore	compare	prayer	truant
frightened	glare	bout	lower	tour
cold	voice	bought	sore	dear
outside	pure	toil	floor	steer
ice cream	near	heir	pleurisy	scare

Assignment

1. Write the following words as you yourself pronounce them:

verse	idea	dye	bough
boil	crime	height	hour
fewer	about	guide	annoyed
sewer	fibre	eye	envoy
mine	try	cowl	scare

Note: There are two diphthongs which are commonly mispronounced in provincial American speech all over the Eastern and Southern parts of the United States. They are aɪ and aʊ. In the first sound, the a is sometimes changed to ʌ, so that aɪ becomes ʌɪ and 'paɪ becomes 'pʌɪ. Sometimes, in addition to this substitution, the ʌ is nasalized and 'maɪ becomes 'māɪ.

On the other hand, the ʌ in aʊ is frequently changed to a or even ʌ̃, so that aʊ becomes aʊ or even ʌ̃ʊ, and naʊ becomes naʊ or nāʊ. Cockney British dialect substitutes ʌ for aʊ, and we hear 'nʌ: and ə'ba:t for *now* and *about*.

In preparing the assignment, therefore, listen carefully to your own speech and that of your friends to determine just what your habitual pronunciation is.

2. Read aloud the selections on pages 446–449, giving especial attention to the aɪ and aʊ.

Lengthening Diphthongs

Diphthongs are lengthened in a stressed syllable when they are followed by a voiced sound and are not followed by a weak syllable. They are also lengthened before a pause.

Diphthongs are short before a voiceless sound. *Example:*

'wa·ɪ·d, 'waɪf.

In indicating the lengthening of a diphthong, each element is made half long, and the lengthening is noted by a single dot after each symbol as shown in the sample above.¹

Practice Sentences Illustrating the Use of the Diphthongs

1. (a) 'eɪt 'seɪləz ɪn 'dʒeɪl bɪkəːz ðeɪ wʊd nɒt 'ɡoʊ 'stæɪt 'meɪd ə 'bɪɪk fə 'fɪːdəm ənd wʊd əv 'wʌn həd ðeɪ nɒt 'feɪld tə 'geɪdʒ ðə 'paʊə əv ðiː juː'næɪtɪd 'steɪts 'neɪvɪ.

(b) Eight sailors in jail because they would not go straight made a break for freedom and would have won had they not failed to gauge the power of the United States Navy.

2. (a) wɪð ə 'smɑɪl ənd ə 'saɪ wiː səː ðə 'brɑɪd 'wəːk daʊn ðiː 'aɪl wɪð ðə 'flaɪə.

(b) With a smile and a sigh we saw the bride walk down the aisle with the flyer.

3. (a) əldəʊ ɪt wəz 'ɡrəʊɪŋ 'daːk, 'soʊfɪ 'soʊd maɪl 'oʊləf 'ləʊd ðə 'bəʊt.

(b) Although it was growing dark, Sophie sewed while Olaf rowed the boat.

4. (a) ðə 'dɒɡ 'haʊld əz ðiː 'aʊl fluː əraʊnd ðə 'bəʊ əv ðə 'tɪː dʒʌst aʊtsaɪd ðə 'haʊs.

(b) The dog howled as the owl flew around the bough of the tree, just outside the house.

5. (a) ðə 'bɔɪz 'fɪendz wə dɪsə'pɔɪntɪd bɪkəːz hiː 'tɹaɪd tə ə'vɔɪd 'dʒɔɪnɪŋ ðə 'klʌb.

¹ ɪə, eə, ʊə, and əə are not lengthened.

(b) The boy's friends were disappointed because he tried to avoid joining the club.

6. (a) wi: ʃəl 'tʃiə əz ðə 'ʃɪp li:vz ðə 'piə ɪf 'oʊnlɪ tə 'haɪd əvə 'tiəz.

(b) We shall cheer as the ship leaves the pier, if only to hide our tears.

7. (a) ðə 'meɪ əd'vaɪzd ðæt ðeɪ ʃəd 'pleɪs ə 'saɪn "bi'wɛə əv ðə 'dɒg" ɒn ðəə 'peə 'tɪ:z meɪ ɪt wʊd 'skeə 'trespəsəz.

(b) The mayor advised that they should place a sign "Beware of the dog" on their pear trees where it would scare trespassers.

8. (a) jʊ meɪ bi: 'ʃuə ðə 'puə 'tuəɪst wəz 'glæd tə 'drɪŋk ðə 'pjuə 'spɪŋ 'wə.tə frəm ə 'guəd.

(b) You may be sure the poor tourist was glad to drink the pure spring water from a gourd.

9. (a) ðə 'men ɪn ðə 'flaɪɪŋ 'kə: hu: 'sə:d ət 'fɔ: 'nʌmbəd 'niəli ə 'skɔ:ə.

(b) The men in the flying corps who soared at four numbered nearly a score.

Additional Practice on aɪ, aʊ, and ɔɪ

1. Compose a sentence for each of the following words. Be particularly careful when you read the sentences aloud to make sure that you are pronouncing the diphthongs correctly:

fine	loud	pointed
grimy	scout	rejoinder
twine	fountain	cloister
ninety	flower	cloying
cry	mouse	noisy

2. Write in phonetic script some of the sentences you have composed in answering Exercise 1.

3. Read aloud the selections on pages 447 and 449-450. Ask your teacher to criticize your pronunciation.

*Unit III—The Consonants***Lip Consonants**

p and b

1. (a) 'pi·tə, 'pi·tə, 'pʌmpkin 'i·tə
hæd ə 'waɪf ənd 'kʊdnt 'ki·p ə.
(b) Peter, Peter, pumpkin eater
Had a wife and couldn't keep her.
—*Mother Goose Rhyme.*
2. (a) 'ni·θ aʊə 'fi·t brʊk ðə 'brɪtl 'brɪt 'stʌbl laɪk 'tʃɑ·f.
(b) 'Neath our feet broke the brittle bright stubble like chaff.
—BROWNING.

These two sounds are made in identically the same manner, except that p is voiceless while b is voiced. They are, therefore, known as cognates and will be treated together.

p and b are lip plosives. They are made by pressing the lips together lightly and blowing them apart with the breath blast. In the case of b, the vocal cords vibrate to produce a voiced sound.¹

Note: If you are in any doubt as to whether a consonant is voiced or voiceless, put your hand on your neck just under your chin, make a few voiced sounds, such as the vowels a:, i:, u:, and feel the vibration of the vocal cords as you do so. Then produce the consonant which you wish to test. If there is a vibration similar to that produced by the vowels, the sound is voiced. If no vibration is felt, the sound is voiceless. Test p and b in this way.

¹ There are two sounds for the letter p, depending on the sounds which follow it. Consult page 354 for an explanation. Decide which sounds in Exercise 1 on page 326 should be aspirated and which unaspirated.

Class Exercises

1. Here is a list of words containing these sounds. Write them in phonetic script as you would pronounce them:

popcorn	heap	rubber	club
pepper	proper	publish	brief
Peking	pretense	substitute	butter
keeping	believe	bubble	curb

2. Read aloud the selections on pages 453-455.

Assignment

Bring to class a list, written in phonetic script, of ten words containing the sounds p and b with the front vowels only.

m

1. 'ɑ: 'ku:l nart 'wind, 'tɹɛmjələs 'stɑ:z
 ɑ: 'glɪmərɪŋ 'wɔ:tə,
 'fɪtfəl 'ɜ:θ 'mɜ:mɜ:
 'drɪ:mɪŋ 'wudz.
2. Ah cool night wind, tremulous stars,
 Ah glimmering water,
 Fitful earth murmur,
 Dreaming woods.

—MATTHEW ARNOLD.

m is a continuant nasal voiced lip sound. It is made by closing the lips lightly and allowing the voice to come through the nose.

Class Exercises

1. The following words contain the sound of m. Repeat them aloud and then write them in phonetic script:

meat	humble	complain	ferment
misty	mask	dormant	come
mellow	murder	mauve	humming
mangle	molest	murmur	chasm
master	mutton	commit	film

2. 'laɪt də 'fɒləʊɪŋ 'sentənsɪz ɪn fo'netɪk 'skɹɪpt:

a. The murmuring pines and the hemlocks were bearded with moss.

b. Much modern music seems discordant.

c. Some men make much money while many men make none.

3. 'ɪɪ:d ə'laʊd 'di:z 'sentənsɪz:

a. 'wi: ɑ: də 'mju:zɪk 'meɪkəz,
'wi: ɑ: də 'dɪ:məz əv 'dɪ:mz.

b. 'ɑ: 'mu:n əv maɪ dr'laɪt, dət 'nouz 'nou 'weɪn.

c. 'maɪ 'neɪm ɪz ɒzɪ'mændɪəs, 'kɪŋ əv 'kɪŋz
'lʊk ɒn 'maɪ 'wɜ:ks ji: 'maɪtɪ ənd dɪs'pɛə.

Assignment

1. Compose a sentence for each word in the list in Exercise 1 and write these sentences in phonetic script.

2. Read aloud the selections on pages 455-456.

w and ɱ

1. tə də 'gʌlz 'weɪ ənd də 'meɪlz 'weɪ, ɱə ə də 'wɪndz laɪk ə 'metɪd 'naɪf!

2. To the gull's way and the whale's way, where the wind's like a whetted knife!

—MASEFIELD.

Two lip-rounded consonants are w and its voiceless cognate, ɱ. These are called lip continuants because the interruption of the breath or voice occurs at the lips. Since there really is very little interruption of the voiced air in the production of w, this sound is sometimes called a "semi-vowel." Why is ɱ not considered a semi-vowel too?

Many people do not distinguish carefully in their ordinary speech between the voiced and the voiceless sound. While it is possible to understand the meaning of a person

who asks, 'wɛə dɪd 'aɪ 'li:v maɪ 'wɪp, it certainly adds to the beauty of one's speech to preserve this difference carefully. Read again the selection from Masfield, and see how much of the sweep and rush of the wind would be lost without those expressive ɹ sounds.

Class Exercises

1. This will help you to hear the difference clearly. Say:

not *wear* but *where*
 not *wen* but *when*
 not *watt* but *what*
 not *wye* but *why*
 not *witch* but *which*.

2. Now write the two lists in phonetic script.
3. Read aloud the selections on pages 456-458.

Assignment

Compose two sentences showing the use of *w* and ɹ , respectively. Transcribe your sentences in phonetic script.

Lip-Teeth Consonants

f and *v*

1. $\text{d}ə \text{'f}eə \text{'b}ɪ:z \text{'blu}:$
 $\text{d}ə \text{'m}aɪt \text{'f}oʊm \text{'flu}:$
 $\text{d}ə \text{'f}ʌɪə \text{'f}oʊld \text{'f}ɪ:$
2. The fair breeze blew
 The white foam flew
 The furrow followed free.
3. $\text{'v}ænɪtɪ, \text{'v}ænɪtɪ, \text{'o:l} \text{ɪz} \text{'v}ænɪtɪ.$
4. Vanity, vanity, all is vanity.

—COLERIDGE.

—*Ecclesiastes*.

f and *v* are called lip-teeth consonants because they are formed by resting the upper teeth on the lower lip and pro-

ducing a voiceless or a voiced sound. Make *f* and *v*, and determine which is voiced and which voiceless. If you need to, review the test for voiced sounds on page 325. They are continuants. Since *f* and *v* are made by the friction of the breath or voice passing over the edges of the lips and teeth, they are also classified as “fricatives.”

In careless and vulgar speech, *v* has a tendency to disappear when it is the final sound of the word, so that *five cents* frequently becomes *far'sents*.

Try to preserve the vigor of this sound as a means of adding zest to your speech. Here is a list of words in which the *v* sound produces a feeling of “vim and vigor”:

vivid	voracious	love
convivial	victory	heavy
move	dove	have

Class Exercises

1. Write the above words in phonetic script.
2. Analyze each word, giving the sounds, the syllables, the stress, and the intonation as suggested on page 296.
3. Practice aloud the selections for *f* and *v* on pages 458-460.

Assignment

A. Write the following sentences in phonetic script:

1. Fight for freedom.
2. All's fair in love and war.
3. None but the brave deserves the fair.

B. Repeat sentences 1, 2, and 3 aloud, watching your lip action in a mirror to make sure that you are not slighting the final *f* and *v* sounds.

Additional Practice on Lip Sounds

Read aloud these sentences, taking particular care of the pronunciation of the lip sounds:

1. Mary left the supper partly prepared before she went out.
2. Walt Whitman wrote a volume of poetry called *Leaves of Grass*.
3. Many American men like to watch baseball and football games.
4. Four-fifths of our lives are spent in working, so it behooves us to select our vocations carefully.
5. Some coloring matter makes butter taste bitter.
6. France and Germany produce famous wines.
7. The four farmers walked slowly through the vineyard watching the progress of the vines.
8. Puppies bring much pleasure to a household in spite of their muddy feet and clumsy ways.
9. Pretty Betty walked wearily home from the freshman party.
10. An old proverb is "Nothing venture, nothing have."

Tongue-Teeth Sounds

ð and θ

1. (a) 'bɪ:ðz ðə ðə 'mæn wɪð 'soul 'sou 'ded.
(b) Breathes there the man with soul so dead.

—SCOTT.

2. (a) 'tju:lɪps 'fleə
ðə 'leŋθ əv 'wʌn 'θɪn 'nout ənd ɑ: 'put 'aʊt.
(b) Tulips flare
The length of one thin note and are put out.

—LIZETTE WOODWORTH REESE.

These sounds are known as tongue-teeth sounds, because they are made by pressing the tip of the tongue lightly against the edge of the upper front teeth and sending breath or voice against this barrier. Which of these sounds is

voiced and which is voiceless? How can you find out, if you do not already know?

Caution: Be careful not to press too hard as you make these sounds. The air should pass between the teeth and the tongue.

Class Exercises

1. Divide these words into two groups according to whether the *th* sound is voiced or voiceless:

breathe	whether	that	this
breath	with	thought	thin
heath	tether	thank	then
heather	think	thick	lethal
thither	youth	youths	oaths

2. Write the above words in phonetic script. Note how the phonetic appearance of the word makes the pronunciation clear at a glance. Additional exercises will be found on pages 245-246.

Sometimes these sounds are confused with the sounds of *t* and *d*, respectively. If you are troubled by this difficulty, practice making the *θ* and *ð* with the tongue between the teeth and the *t* and *d* sounds with the tongue tip well away from the upper teeth. Remember to blow gently.

3. If you are apt to substitute *t* or *d* for the *th* sounds, practice these drills every day until you have overcome the bad habit:

<i>θ</i>	<i>ð</i>
thah — tah	thah — dah
thay — tay	thay — day
thee — tee	thee — dee
thoh — toh	thoh — doh
thoo — too	thoo — doo

that day, this thing, try the third time, there is still time to do it, think things through, take time to think, these trees are thin and tall.

Assignment

Invent some phrases, like *the three thin trees*, which contain both sounds, and use them as ear-training and articulation exercises.

Tongue-Gum Sounds

t and d

1. maɪ 'mʌðə hæz ðə 'pɹɪtiəst 'trɪks
əv 'wɜ:dz ənd 'wɜ:dz ənd 'wɜ:dz.
2. My mother has the prettiest tricks
Of words and words and words.

—ANNA HEMPSTEAD BRANCH.

t and d are classified as alveolar or gum sounds.¹ They are also named tip of the tongue sounds, since it is the contact between the tongue tip and the gum that provides the interruption which gives them their character. They are made by touching the tip of the tongue lightly against the upper gum ridge just behind the teeth, and then releasing it with a puff of breath or voice.

Note: Care should be taken not to touch the teeth with the tongue in producing this sound. Spanish and Italian people learning English are very apt to do this, as the sound is so produced in their native tongue.

Careless and vulgar speakers are apt to substitute a voiceless weak sound for both d and t, so that *party* becomes 'pɑ:ɪ: and *had* becomes 'hæɪ.

Class Exercises

1. Try this exercise if you are apt to put the tongue on the teeth for these sounds:

NÁH nah nah nah nah NÁH
LÁH lah lah lah lah LÁH
NÁH nah nah nah tah TÁH
LÁH lah lah lah dah DÁH
TÁH tah tah tah tah TÁH
DÁH dah dah dah dah DÁH

2. Here is a list of words which you may find helpful. Say

¹ There are two ways to sound t. See p. 354.

each word aloud first and then compose a sentence in which the word occurs:

tree	three	deep	took	throw	good
tip	thrift	dip	told	throne	dote
tent	thread	dent	torn	thaw	dawn
tear	there	dare	totter	throttle	God
tack	track	daffodil	tarnish	Arthur	dart
task	transfer	dance	two	through	do

3. Practice reading the words in Exercise 2 first down and then across.

4. Read aloud the selections containing t and d on pages 463–465.

Assignment

Write the following words in phonetic script:

pretty	little	party	lady
dainty	clatter	perfect	destroy
gentle	battle	kettle	middle

There are additional exercises on pages 234–237.

Tip of the Tongue Nasal Sound

n

1. in 'zænədu: did 'ku:blə 'kɑ:n ə 'stertlɪ 'plezə 'dɒm dɪ'kɪ:
 ʌɛə 'ælf, də 'seɪkɪd 'ɪvə, æn θɪ: 'kævənz 'meɪzəlɪs tə 'mæn,
 'daʊn tu ə 'sʌnlɪs 'si:.
2. In Xanadu did Kubla Khan a stately pleasure dome decree
 Where Alph, the sacred river, ran through caverns, measure-
 less to man,
 Down to a sunless sea.

—COLERIDGE.

The symbol n is used for the tongue-gum nasal continuant. It resembles t and d, since the voice is interrupted by the tip of the tongue and the hard palate. However, the tongue tip remains up during the production of this sound, and the voice is expelled through the nose.

Class Exercises

1. This practice list of words contains the sound *n* in beginning, middle, and final positions. Write them in script and read the list aloud for a resonance exercise.

noon	spinner	confide	thunder	crescent
beginning	cinder	runner	lesson	continue

2. Arrange the following words in two columns: in the first, those words which begin with a voiced consonant; in the second, those whose initial consonant is voiceless:

towel	drip	sift	mean	pole
dotard	myth	leave	than	five
team	trim	throat	frown	drain
widowed	vault	basket	stove	what

3. In like manner, make two lists according to the voiced or voiceless final consonants.

4. Pronounce the following words aloud, taking care not to nasalize the vowels before the *n* and *m* sounds:

man	frantic	sandal	family
candy	clan	manage	branch
attention	plan	lamp	language

Assignment

Read aloud the selections on pages 465–466. Transcribe all the words in them in which *n* occurs.

Front Tongue Gum Sounds

1. laɪk ə 'glouwɜ:m 'gouldn ɪn ə 'del əv 'dju:
2. Like a glow-worm golden in a dell of dew.

—SHELLEY.

l is the first of the front tongue gum sounds. The front of the tongue should be spread wide, so that the sides touch the upper teeth, while you are practicing this sound. The tongue should touch the upper gum in the same spot used

for contact with t and d. l is a voiced sound. Is it a continuant or plosive?

Caution: The reason you are advised to spread your tongue when practicing the sound of l is that this sound is apt to be produced by careless speakers with the tongue muscles too far back in the mouth. This produces the so-called "dark l" which is characteristic of vulgar speech. Try to keep your tongue thin and forward so that this lovely liquid sound is not obscured.

Class Exercises

1. Make up some sentences for practice, using the following words:

lily	letter	launch	languish	lightening
leech	liquid	lobster	last	lovely

2. Can you write the sentences you have composed in phonetic script?

Assignment

1. Select from the passages on pages 466-468 the one you enjoy most, and transcribe it in phonetics.

2. Prepare to read it aloud, giving full value to the l sounds.

ɹ

1. ɹaʊnd ðə 'ɹʌɡɪd 'ɹɒks ðə 'ɹæɡɪd ɹæskəl 'ɹæn

2. 'Round the rugged rocks the ragged rascal ran.

The sound of ɹ is made by pointing the front of the tongue toward the roof of the mouth and curling it ever so slightly back toward the soft palate. This produces the ɹ sound most frequently used in colloquial English. One also hears what is known as "the single-tap r," which is produced by holding the tongue in the position described and allowing the breath to "flap" it once. While the trilled r

(written *r* in phonetic script) was the original pronunciation of this sound, it is now found only in dialect among Scotch or Irish people.

This sound is one which causes a great deal of discussion among people who desire to use our English spelling as a guide to pronunciation. As you must have noticed in the sentences given in the studies of the vowel sounds, it is possible to find sometimes as many as eight or nine spellings for a single sound, and, on the other hand, to find several sound values given to a single letter in the Roman alphabet. You remember the discussion of *ough* on page 292 as an example of this fact.

However, there are many people who feel that an effort should be made to make the pronunciation conform to the spelling, and, for some strange reason, they are particularly concerned with *r*. We all pronounce *calm*, *psalm*, *almond*, *know*, *eight*, *night*, and *there* without worrying lest we offend by not making the sound of the spoken word conform to the appearance of the spelled word. Yet people who would not dream of saying 'kni: or psɑɪ'kɒlədʒɪ insist on attempting to sound the *r* in words like 'pɑ·k or 'fɑ:də just because an *r* marks the spot where our ancestors used a trill.¹ If you imagine that English pronunciation is based on spelling, make this simple experiment. Read aloud a paragraph from any book or newspaper, conscientiously pronouncing every letter.

More often than not, people do not really say a third sound in a word like 'pɑ·k, but merely say the vowel ɑ: with the tongue tip curled back toward the throat. This type of vowel production is known as "inversion."

Here is a rule of pronunciation which conforms to the best modern English usage: *r* is pronounced initially, or before a

¹ The present spelling represents largely the pronunciation of English in the fifteenth century, when spelling was more or less crystallized by printing.

vowel in a syllable; it is not pronounced when it follows a vowel in the same syllable.

Examples: *red*—'æd, *very*—'veɪ, *from*—'fɹɒm; but *hear*—'hɪə, *brother*—'brʌðə, and *arm*—'ɑ:m, to rhyme with *calm*—'kɑ:m.

The pronunciation most frequent in these cases is not 'ɑ:m but 'ɑ:m. The little dot under the vowel means that the tongue is curled back toward the throat.

Class Exercises

1. Say the following words aloud and have your teacher test your pronunciation:

Arthur	Mary	discreet	drawing
comfort	careful	disturb	door
train	compare	reindeer	distract

2. Say the following phrases aloud and then write in phonetic script your own pronunciation:

your own	any reason	fairminded	idea of it
there is	prayer rugs	far away	saw all

3. Read aloud the selections on page 469.

Assignment

A. Make a list of words in which the *r* should be sounded.

B. Make a list of words commonly mispronounced through a desire to "sound the *r*."

The Sibilant Sounds

s, z, ʃ, ʒ, tʃ, dʒ

1. 'ʃʊmɪʊ: 'ɑ:'men, 'ɑ:'men, bət 'kʌm mət 'sɔɪʊ 'kæn
it 'kænət 'kauntə'veɪl ðɪ eks'tʃeɪndʒ əv 'dʒəʊ.ɪ.
ðət 'wʌn 'ʃəʊt 'mʊmɪnt 'gɪvz 'mi: ɪn hə 'saɪt.

2. ROMEO: Amen, Amen! but come what sorrow can,
It cannot countervail the exchange of joy
That one short moment gives me in her sight.

—SHAKESPEARE.

The sibilant or hissing sounds form a separate group. The simplest are the first pair of cognates, *s* and *z*. These sounds are made by approximating the teeth and allowing the breath or the voice to escape between them through a narrow groove made by depressing the centre of the tongue. Most people produce these sounds more easily with the tip of the tongue raised behind the upper front teeth, but a few people are able to secure a better sound with the tongue tip lowered. The essentials are that the centre of the tongue should be lower than the sides, and that the tip must not touch anything.¹

For *ʃ* and *ʒ*, the groove in the tongue is shallower and the tongue is more relaxed than for *s* and *z*.

tʃ and *dʒ*, as the phonetic symbols indicate, are compound sounds. The tongue tip is first touched lightly to the gum ridge for the production of *t* or *d*, and then quickly lowered to assume the position for *ʃ* or *ʒ*.

Can you tell which of these sounds are voiced and which voiceless? Which of the sounds are continuants and which are plosives?

Avoid pronouncing any of these sounds too vigorously, as by their nature they "carry" easily. Too great prominence of the sibilants is apt to mar the beauty of your speech.

Class Exercises

1. Analyze all the words in the first stanza of "The Scythe Song," page 114, which contain sibilant sounds. Give the following information:

The sounds are:

The syllables are:

The stress is on:

The word is:

¹ If you have difficulty with the sibilants, practice the exercises listed on pages 385-388, "Individual Speech Problems." Additional discussion of these sounds will be found on pages 240-244.

2. Read aloud the selections on pages 470–477, paying especial attention to the sibilant sounds.

Assignment

Transcribe in phonetics the following sentences:

1. A word to the wise is sufficient.
2. The time is out of joint: Oh cursed spite,
That ever I was born to set it right!
3. Is this a dagger which I see before me?
4. Brutus says that Cæsar was ambitious.

Mid-Tongue Palate Sound

j

1. 'jɪ:ld ji: 'ju:dz, ji: 'joumin, 'ji:ld 'juə 'jel.
2. Yield, ye youths, ye yeomen, yield your yell.

This sound is classified as a front of the tongue and hard palate sound. Since it is a fricative, the front of the tongue is raised until it nearly touches the hard palate. Then the voiced air passes through the narrow opening. Is j a plosive or a continuant?

Like w, j is sometimes called a semi-vowel, because, while the opening is a very small one, there really is an uninterrupted passage of voiced breath through the mouth. Say the vowel i:. Tense the tongue, bringing it closer to the palate. It will turn into the semi-vowel j.

Note the special use of j with the vowel u in such combinations as *future*, *few*, *culinary*, *Tuesday*, and *newspaper*.

Class Exercises

1. Practice these words:

young	yesterday	curfew	assume
yes	beautiful	suitable	cumulative

How do you pronounce *coupon*, *column*, *blue*?

2. Arrange the following words in two groups, plosives and continuants, according to the manner in which their initial consonants are produced:

three	popular	zebra
top	madam	shelter
lettuce	soap	respect
freeze	blaze	cite

Assignment

1. Write in phonetic script:

Youth yearns to be older

While age yearns to be young again.

2. Be prepared to read aloud the selections on pages 477–478.

Back Tongue Palate Sounds

k, g, and ŋ

1. dæt 'ɔ:bed 'meɪdn wɪð 'maɪt 'faɪə 'leɪdn,
 hu:m 'mɔ:təlz kɔ:l də 'mu:n
 'glɑɪdz 'glɪməŋ ɔ: maɪ 'fli:s lɑ:k flɔ:
 baɪ 'mɪdnɑɪt 'bɑɪ:zɪz 'stɹu:n.
2. That orbèd maiden, with white fire laden,
 Whom mortals call the moon,
 Glides glimmering o'er my fleece-like floor
 By midnight breezes strewn.

—SHELLEY.

k and g are called back tongue palate plosives, because the voice or breath is interrupted by pressing the back of the tongue against the soft palate and then releasing it with a puff.¹

The sound of ŋ is made in the same place, but the back of the tongue is kept firmly against the lowered soft palate, and the voiced air is sent through the nose. ŋ is a continuant.

Caution: Although the symbol ŋ stands for the sound usually spelled *ng*, this spelling does not always indicate

¹ There are two ways to pronounce k. See pages 354–355.

this pronunciation. For example, the *ng* in *singer* is not the same as the *ng* in *finger*—one is pronounced ŋ and the other ŋg. Can you analyze the difference?

The word *cringe*, on the other hand, is pronounced 'kɪndʒ, and the *ng* does not denote a single sound, as it usually does. Another anomaly is the fact that in a word like *think* the sound ŋ is indicated by the use of the letter *n* when it really rhymes with *thing*—'θɪŋk—'θɪŋ.

Rules for the Pronunciation of ŋ

1. When a word ends in *ng*, the sound is ŋ alone.

Examples: sing talking strong
'sɪŋ 'tɔːkɪŋ 'strɒŋ

2. When the word ends in the suffix *er*, meaning *the doer*, the single sound ŋ is used.

Examples: singer ringer
'sɪŋə 'rɪŋə

3. When *ng* is found within a word, it is pronounced ŋg unless the syllable ending in *ng* is the root of the word.

Examples: finger single but: hanging
'fɪŋgə 'sɪŋgl hæŋŋ

Exceptions: Bingham gingham
'bɪŋəm 'ɡɪŋəm

4. When a word ends in the suffix *al*, or when the suffix *er* or *est* indicates the comparative or the superlative of an adjective, the sound is pronounced ŋg.

Examples: diphthongal younger strongest
dɪf'θɒŋɡəl 'jʌŋɡə 'strɒŋɡɪst

5. When the word ends in *nge*, the sound is ndʒ.

Examples: cringe singe fringe
'kɪndʒ 'sɪndʒ 'frɪndʒ

Class Exercises

1. Read aloud the following phrases and ask your teacher to criticize your pronunciation:

singing a song
 reading a book
 doing a good turn
 improving our surroundings
 lingering over the tea cups
 hitting a nail on the head
 thinking out a problem
 finding an answer
 learning every single rule of spelling
 drawing a working plan
 cringing from a blow
 coming up among the moving automobiles
 doing nothing about anything
 commenting on the failures of others
 calling up a friend at Bingham 2—1160
 marching in time to the music
 keeping in step
 drinking of the water of the cooling spring
 loading up for a return journey
 blowing an old horn
 fracturing an ankle
 among others ¹

2. Arrange the following words in three columns according to the sound of the letters *ng*:

slinging	hanger-on	cringing	clinging	belong
tangling	tangible	lingering	mingle	languid
congress	tank	mangle	among	monger
manger	blanket	surcingle	hanging	tranquil

3. Read aloud the selections on pages 478–484, and have your teacher criticize your pronunciation.

4. In an article taken from a magazine or newspaper, select all the words containing the letters *ng*. Give the rule which governs the pronunciation of each word and say the word aloud.

¹ Additional exercises will be found on pages 247–249.

Aspirate

h

1. 'houmz mæə də 'hɑ:t 'ɪz.
2. Home is where the heart is.

h is known as an aspirate. It is a simple puff of breath, unimpeded by the tongue, the lips, or the teeth. The point of contact shifts in accordance with the sound which precedes or follows it. For example, the h in *heart* is farther back, in point of contact, than the one in *heat*.

Since this sound does not occur in some European languages, foreigners sometimes find it difficult to aspirate. It also gives difficulty to those people whose mother tongue is lightly stressed.

Class Exercises

1. Make a list of words in which this sound occurs initially and medially.
2. Write these words in phonetic script.
3. Write the following sentences in phonetic script:
 - a. To err is human, to forgive, divine.
 - b. Our happiness is not here below.
 - c. Those who conquered America were heroes at heart.
 - d. Who is he who cries, "Hold, Hold, enough"?
 - e. By the margin willow veiled
Slide the heavy barges trailed
By slow horses.

Assignment

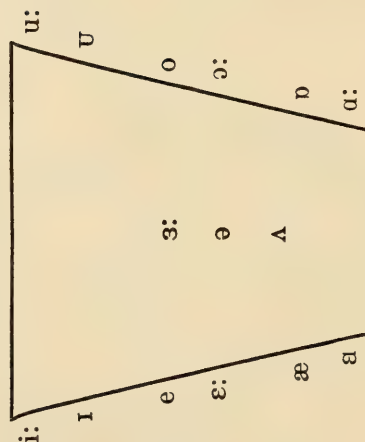
Transcribe carefully selection number 1 on pages 484-485.

Additional Exercises in Phonetic Transcription

1. Transcribe all the words in Columns 1, 3, and 5 on page 369 which begin with a lip sound.
2. Transcribe all the words in Columns 2 and 4 on page 369 which have in them any sibilant sound.
3. Transcribe all the words in the entire word list which you are apt to mispronounce. Write the correct pronunciation of these words in your speech notebook and practice them frequently aloud.

Engl'ish vauels
(English Vowels)

<u>lips</u> (lips)	<u>dʒo:z</u> (jaws)	<u>tʌŋ</u> (tongue)	<u>fʌnt</u> (front)	<u>tʌŋ</u> (tongue)	<u>bæk</u> (back)	<u>lips</u> (lips)
ʌnraʊndɪd (unrounded)	kloʊs (close)	hʌɪ (high)		mɪd (mid)		ʌnraʊndɪd (unrounded)
"	hʌf kloʊs (half-close)	hʌf hʌɪ (half-high)		ʌnraʊndɪd (unrounded)		"
"	hʌf oʊpən (half-open)	hʌf loʊ (half-low)				"
"	oʊpən (open)	loʊ (low)				ʌnraʊndɪd (unrounded)



Three Sentences Which Contain All the English Vowel Sounds:

(Learn them for ready reference.)

FRONT VOWELS: She will get there at nine.

ʃi: wɪl get ðə æt¹ naɪn.

BACK VOWELS: Who would go call on Father?

hu: wʊd goʊ kɔ:l ɒn fa:ðə.

MID VOWELS: Serve the lunch.

sɜ:v ðə ʌntʃ.

This chart is adapted from the vowel scale developed by Professor William Tilly, of Columbia University.

It is printed here with his permission.

¹ In fluent speech, of course, the weak form at would be used.

CONSONANT CHART

CLASSIFICATION ACCORDING TO DURATION	CLASSIFICA- TION ACCORDING TO MANNER OF EMISSION	CLASSIFICATION ACCORDING TO ARTICULATION							
		Lip Consonants (Bi- labials)	Lip-teeth Consonants (Labio- dentals)	Tongue- teeth Consonants (Linguo- dentals)	Front- tongue- gums (Anterior- linguo- palatals)	Mid-tongue- palate (Medio- linguo- palatals)	Back- tongue- palate (Post- linguo- palatals)	Aspirate (not artic- ulated)	
Plosives (Stops)	{ Nasal Lateral	Voice- less	Voice- less	Voice- less	Voice- less	Voice- less	Voice- less	Voice- less	Voice- less
		b	p		d	t		g	k
Continuants	{ Semi- vowel Fricative Sibilant- frica- tive	m			n l		ŋ		
		w	v	f	ð		j		
									h

Note on consonants.—The first sound in *cat* is k. The first sound in *cell* is s. *j* as in *judge* is a combination of two sounds, dʒ. *ch* as in *church* is a combination of two sounds, tʃ. *ch* as in *machine* is one sound, ʃ. *x* as in *box* is a combination of two sounds, ks. *x* as in *exert* is a combination of two sounds, gz. *x* as in *Xavier* has the sound of z. *qu* as in *conquest* is a combination of two sounds, kw. *qu* as in *conquer* has the sound k. *y* as in *yes* is indicated by the symbol j.

ðə saʊndz əv ɪŋɡlɪʃ

frʌnt	ðə vʌʊəlz mɪd	bæk
i: əz ɪn i·t		u: əz ɪn ju:l
ɪ “ “ hɪt	ɜ: əz ɪn bɜ:d	ʊ “ “ pʊt
e “ “ met	ə “ “ əbaʊt	o “ “ oʊt
ɛ: “ “ ɛə	ʌ “ “ ʌp	ɔ: “ “ ɔ:l
æ “ “ mæn		ɒ “ “ hɒt
ɑ “ “ aɪl		ɑ: “ “ ɑ:m

ðə dɪfθəŋz

ɛɪ əz ɪn deɪ	ɪə əz ɪn ɪə
aɪ “ “ aɪs	ɛə “ “ ɛə
oʊ “ “ ould	ʊə “ “ pʊə
ɑʊ “ “ kɑʊ	əə “ “ fəə
ɔɪ “ “ ɔɪl	

ðə kɒnsənənts

vɔɪslɪs	lip saʊndz	vɔɪst
p əz ɪn paɪp		b əz ɪn beɪbɪ
ʌ “ “ ʌɪt		m “ “ mi:
f “ “ faɪv	lɪp tɪ·θ saʊndz	w “ “ wɛə
θ “ “ θɪn	tʌŋ tɪ·θ saʊndz	v “ “ veɪl
t “ “ tɪn	frʌnt tʌŋ ɡæm saʊndz	d “ “ dɪn
s “ “ si:		n “ “ nu:n
ʃ “ “ ʃu·t		l “ “ lɪlɪ
		ɹ “ “ ɹed
		z “ “ zɪŋk
		ʒ “ “ æʒə
	mɪd tʌŋ pæɪt saʊnd	j “ “ jet
k “ “ kɪk	bæk tʌŋ pæɪt saʊndz	ɡ “ “ get
h “ “ haʊs	æspɪrɪt	ŋ “ “ sɪŋ

KEY TO THE INTERNATIONAL PHONETIC SCRIPT

The form of letter used here is the one agreed upon by the Council. It is the narrow or accurate form.

Key Word	Webster's New In- ternational	Funk & Wagnalls' College Standard	International Phonetic Script	
			PRINTED FORM	WRITTEN FORM
Vowels				
freeze.....	e	ī	i:	ɪ:
hit.....	ĭ	i	ɪ	ɪ
met.....	ě	e	eɾ	eɾ
care.....	â	ā	ɛ:	ɛ:
cat.....	ă	a	æ	æ
ask.....	à	ɑ	ɑ	ɑ
bird.....	û	ū	ɜ:	ɜ:
account.....	ǎ	ə	ə	ə
up.....	ŭ	u	ʌ	ʌ
rule.....	ōō	u	u:	u:
put.....	oo	u	u	u
obey.....	ò	o	oɾ	oɾ
halt.....	ö	ö	ɔ:	ɔ:
long.....	õ	ø	ɒ	ɒ
calm.....	ä	ɑ	ɑ:	ɑ:

Diphthongs

day.....	ā	ē	eɾɪ	eɾɪ
ice.....	ī	aɪ	aɪ	aɪ
cold.....	ō	ō	oɾʊ	oɾʊ
out.....	ou	au	aʊ	aʊ
royal.....	oi	ei	ɔɪ	ɔɪ
here.....	ēr	īr	ɪə	ɪə
there.....	ār	ār	ɛə	ɛə
sure.....	oor	ūr	uə	uə
pour.....	ōr	ōr	ɔə	ɔə

KEY TO THE INTERNATIONAL PHONETIC SCRIPT

(Continued)

Key Word	Webster's New In- ternational	Funk & Wagnalls' College Standard	International Phonetic Script	
			PRINTED FORM	WRITTEN FORM
Consonants				
pupil.....	p	p	p	p
butter.....	b	b	b	b
mat.....	m	m	m	m
wet.....	w	w	w	w
which.....	hw	hw	ʌ	ʌ
far.....	f	f	f	f
very.....	v	v	v	v
think.....	th	th̄	θ	θ
that.....	th	th	ð	ð d
taste.....	t	t	t	t
dazed.....	d	d	d	d
none.....	n	n	n	n
lady.....	l	l	l	l
rage.....	r	r	r	r
sister.....	s	s	s	s
zero.....	z	z	z	z
shout.....	sh	sh̄	ʃ	ʃ
pleasure.....	zh	ʒ	ʒ	ʒ
chance.....	ch	ch̄	tʃ	tʃ
juice.....	j	j	dʒ	dʒ
young.....	y	y	j	j
cake.....	k	k	k	k
go.....	g	g	g	g
song.....	ng	ŋ	ŋ	ŋ
happy.....	h	h	h	h

Reprinted from *Teaching Speech in Secondary Schools*, by Letitia Raubichuck. New York: Prentice-Hall Inc., 1936.

Problem II

STRONG AND WEAK FORMS

IN studying the spoken form of any language, it is necessary to do more than become familiar with the isolated sounds, since the value of a sound or, indeed, the pronunciation of a whole word, frequently depends upon its position in the sentence. Take, for example, the words:

I	'a·ɪ·
am	'æm:
going	'gɔɪ̯ŋ
to	'tu:
give	'gɪv:
him	'hɪm:
his	'hɪz:
bread	'brɛɪd:
and	'ænd
butter	'bʌtə

This is the way each of these words would look in a dictionary. But if you actually said that sentence to anyone, you would say: *am goɪ̯ tə 'gɪv ɪm ɪz 'brɛɪd ənd 'bʌtə*. The forms *'am*, *'tə*, *'ɪm*, *'ɪz*, and *ənd* are called “weak” forms, and the dictionary form of the word is called the “strong” form. The weak form tends to subordinate the inessential and thus emphasize the important words and preserve the sentence rhythm. A knowledge of weak forms and their proper use is of great value, therefore, both in speaking and in oral

reading. The incorrect use of the strong form, often resorted to by readers in an attempt to make the meaning clearer, really makes understanding more difficult by destroying the proportion between the important and the inessential. In addition to this, the consistent use of strong forms in conversation marks the speech as foreign.

Prepositions, conjunctions, personal pronouns, articles, and copulative verbs are weakened consistently except where the context gives them a special and unusual emphasis. For example, under most circumstances, the phrase "milk and sugar" would be read "'milk ənd 'ʃʊgə"; but if an inquirer meant "Do you wish not only milk but sugar as well?", he might say "'milk 'ænd 'ʃʊgə?"

In a similar fashion, the phrase would ordinarily be ət ðə 'teɪbl; but if you meant "Is it *at* the table or *under* it?", you might say "'æt ðə 'teɪbl?"

Since the copulative verbs are equivalent to the "equals" sign, they are usually weakened. "John is a good boy" is said "dʒɒnz ə 'ɡʊd 'bɔɪ," unless someone has cast aspersions upon John's character and you wish to insist that "'dʒɒn 'ɪz ə 'ɡʊd 'bɔɪ."

Sometimes the same word which is given a strong form when it appears alone is weakened when it is a part of a compound. For example, the word *land* is pronounced 'lənd in the line "Land where our Fathers died." But how do you pronounce *England* or *Scotland*, or *inland*, for that matter? Say the following sentences aloud, first using all the strong forms. Then say them as you would in conversation, and note the weakened forms:

1. I have not telephoned yet for a taxicab, but I am going to now.

2. He is my best friend.

3. Put the book on the table and give the pencil to him.

4. She is more beautiful than a flower.
5. I can truthfully say that he has more leisure than I.

Note: There is a difference between the legitimate weakening of unimportant sounds to preserve sentence rhythm and the omission of sounds through carelessness and inertia. The following forms are not recognized as good usage:

'dʒi·t? 'gʌnə 'gou? 'gimi: 'ɑ:l 'gou

Problem III

OTHER CHANGES IN SOUNDS IN FLUENT SPEECH

Assimilations

WE HAVE seen in the section on weak forms one of the changes which take place in sounds and in words when they occur in fluent speech. Another type of modification is known as "assimilation." Say the following words aloud (if you are not sure just how they are to be said, consult a dictionary): *picture*, *literature*, *nature*. Do you notice that the *tu* is not pronounced *tju* but *tʃə*? This is an example of assimilation where the sound *u* is influenced by the *t* which preceded it. Compare the sounds of the letter *s* in the words *cats* and *dogs*. You will notice that in *cats*, where the *s* is a voiceless sound, it is preceded by the voiceless *t*; while in *dogs* the voiced sibilant at the end of the word is preceded by a voiced consonant. While this is not a universal rule, it obtains in many cases.

In the following words determine how many obey this rule of assimilation:

oaths, mouths, months, youths, gloves, skirts, cows,
foxes, lessons, plates, saucers, flowers, goblets

Compare the pronunciation of *news* with that of *newspaper*. This is another example of assimilation. Say "As

You Like It" rapidly. Write what you hear in phonetic script. This, too, is an example of assimilation.

If the last sound of one word is identical with the first sound of the next, or if the two sounds are made in the same place (d and t, for instance) there is only a single contact. One does not say 'hɑ:d 'tʰaɪmz; one says 'hɑ:d_l 'tʰaɪmz. One does not say 'wɔ:ktʰ tʰə'gedə; one says 'wɔ:kt_l tʰə'gedə. These "assimilations," as they are called, are not only accepted, but are REQUIRED in order to preserve speech from pedantry or overcarefulness. It is not quite the same as saying *walk together*, since there is a longer holding of the combined sound. On no condition, however, is there a second contact of the tongue for these sounds. What other examples of assimilation can you find?

Class Exercise

Read aloud the following selection and note the weakened forms:

In a coign of the cliff between lowland and highland,
At the sea-down's edge between windward and lea.
Walled round with rocks as an inland island,
The ghost of a garden fronts the sea.

—SWINBURNE, *A Forsaken Garden*.

Assignment

In the selection above, list the words which you weaken in a reading for the thought. Write both the strong and the weak forms.

Aspirated and Unaspirated Consonants

When the consonants p, t, and k are followed by a pause or by a vowel or diphthong, they are puffed out with quite a noticeable little explosion of the breath. When, however, these consonants are followed by a consonant, the tongue assumes the p, t, or k position; but the breath does not blow it down, and there is no explosion. In the first in-

stance, the sounds are said to be “aspirated”; in the second, they are “unaspirated.”

Compare the sounds of *p* in *peeped*.

Compare the sounds of *t* in *treat*.

Compare the sounds of *k* in *crook*. (Note that the SOUNDS of *k* are called for.)

The aspirated sounds are indicated by a small *h* placed above and to the right of the symbol. The unaspirated sounds are indicated by a small *l* placed below and to the right of the symbol. Thus:

peeped	p ^{hi} ·p _l t ^h
treat	t _l i·t ^h
crooked	k _l ɹUk ^h ɪd

Unvoicing of Consonants

When *b*, *v*, *ð*, *d*, *z*, or *g* is found at the beginning of a breath group, the first half of the sound is unvoiced. This is indicated in the following way:

the bait	ð _l ð ^h ə beɪt ^h
----------	---

When these consonants are found at the end of a breath group, they are also semi-unvoiced; but you will notice that it is the last half of the end consonants which are unvoiced:

that dog	ð _l ðæt _l dɒg _g
----------	--

When the vowel-like consonants, *w*, *j*, *l*, and *r*, follow *p*, *t*, and *k*, they are semi-voiced. Thus:

play	p _l ɪ _l er	try	t _l ɹ _l ɑ·ɹ·	twelve	t _l w _{ww} elv	cue	k _l j _j u:
------	----------------------------------	-----	------------------------------------	--------	------------------------------------	-----	----------------------------------

Problem IV


INTONATION

HAVE you ever listened to a person speaking English in a way that seemed foreign even though not a single word was mispronounced? It is probable that the speaker had the right words but the wrong tune. Every language has its own sentence melody, or "intonation," as it is called. If you have ever attempted to speak a foreign language, you know that you must learn not only the pronunciation of the isolated words: you must also master the sentence melody if you do not wish to have an "American accent." In the same way, the person who learns our language must be able not only to pronounce the separate words accurately, but must also master the tune of English speech.



Klinghardt Markings

We have to thank a German phonetician, Professor Hermann Klinghardt, for giving us a few simple principles upon which to base our study of intonation. Professor Klinghardt also invented a system for noting intonation patterns, and it is his markings which we shall use here.

A horizontal line is drawn to indicate the normal pitch of the voice. It is called a "Measuring Line."

Each syllable is marked with a dot—heavy, if the syllable is stressed; light, if it is not.¹ 



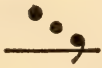
¹ This is very important, as English is a strongly stressed language.

A comma, with the tail pointing up, indicates a rising inflection  while a comma with the tail down shows a downward glide of the voice 


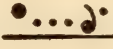
Intonation Groups

The intonation group is the breath group or the phrase. As you know, this may consist of a word, a group of words, or a complete sentence.

Examples of intonation groups:

1. Yes 
2. In the morning 
3. I went home 

Examples of incomplete thoughts forming intonation groups:

1. Then? 
2. John, as I was saying 


Principles of English Intonation

In studying English intonation, it must be understood that no two people will ever say a sentence in identically the same way. We also have learned the changes which states of mind, body, or emotion can make in our speech.¹ However, these intonation laws furnish us with the principles upon which English speech patterns are based. They make it possible for the student to analyze his speech and that of his friends, and correct, if need be, any foreign or vulgar intonations which he may have acquired.

The FIRST principle of English intonation is that com-



¹ See page 270.

pleted statements or commands end with a downward glide of the voice on the last stressed syllable:

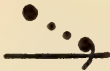
1. This is Tuesday. 

2. Sit down. 


The SECOND principle is that incomplete thoughts, and questions which may be answered by *yes* or *no*, end with an UPWARD glide on the last accented syllable:

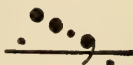
Example: Are you there?  or 

Note: Questions that begin with an interrogative word follow Principle 1:

Example: Where are my gloves? 

The THIRD principle is that the first stressed syllable of the breath group is the highest in pitch, and is called the “head” of the group. The unstressed syllables which precede the head, and the unaccented syllables which may end the intonation group, are all written in a row, either immediately above or directly below the measuring line.

Examples: On a winter's day 

The first day of summer 

Class Exercise

Indicate, by the use of the Klinghardt intonation markings, the sentence melody of the following six groups:

1. Follow the green line.
2. What are you doing?

3. If winter comes, can spring be far behind? (*How many intonation groups?*)
4. The snows of yesteryear.
5. The force of gravity is illustrated by the fall of an apple.
6. Crocuses, daffodils, and tulips bloom in the spring.

Assignment

Write in phonetic script, indicating stress, breath groups, and intonation (*Have several students read each exercise aloud and have the class plot the intonation of each*):

1. Now is the time to do it.
2. Of all sad words of tongue or pen
The saddest are these, "It might have been."
(*Note the pronunciation suggested by the rhyme. Is this the accepted pronunciation now?*)
3. Where there is much smoke, there must be some flame.
4. Come all ye who are heavy-laden, and I will refresh you.
5. Let us have peace in the land.
6. Where the bee sucks, there suck I.
7. It is the duty of every citizen to obey the law of the land.
8. A man is educated when he can speak the language of his own country correctly.
9. "Do unto others as you would have them do unto you" has been called the golden rule of life.
10. Where is the man so poor-spirited and insensible to beauty who has not thrilled to the song of a bird?
11. Are you slaves, that you dare not rise to protect the right?
12. The doctor asked whether the patient had slept during the night.
13. "All's well that ends well" is an old saying.
14. Come, let us gather flowers to decorate the room.

15. Once upon a time there were three bears, a big bear, a middle-sized bear, and a little bear.

16. Why do so many Americans omit the little niceties of good manners?

17. Is there no end to the tasks we must perform?

18. The intonation markings of Hermann Klinghardt serve to indicate changes of pitch within a sentence.

19. Can you tell why the breath group coincides with the intonation group?

20. What a joy to have the spring return once more!

Problem V

NARROW TRANSCRIPTION

THE form of phonetic writing which we have been using throughout this chapter is sufficiently accurate for ordinary classroom use. It is possible, however, to indicate even more accurately differences and modifications which characterize the living speech of individuals. The form of script which we have been using is called the "broad" transcription, while the more accurate type is known as "narrow" transcription. Here are the modifiers which may be introduced into the transcription to indicate slight changes in the sounds. It will be of value to you to recognize these modifiers and to read and write narrow transcription if you plan to make any extensive changes in your speech.

Tongue Modifiers

The most commonly used modifiers are the little signs which indicate the action of the tongue. They are:

(τ), the low modifier, which is common in the vowel $e\tau$. This modifier indicates that the tongue is lower in the mouth than it is for the corresponding French sound e .

(\perp), on the other hand, means that the tongue is raised to a position higher than the one indicated by the symbol alone.

Example: 'lɑ_┘n represents a type of dialectal pronunciation of the word 'lɔ:n—*lawn*.

(┘) means that the tip of the tongue is on the teeth for the sound. This modifier is used to indicate the dental t which Spanish and Italian people habitually use.

Example: 'tɑ_┘t for t^hɑ_┘t^h—*tight*.

(┘) indicates that the sound is produced farther back in the mouth than is customary. This modifier is called into frequent use to denote a common vulgar mispronunciation of the sounds in New York speech.

Example: 'kɔ:┘l for *call*.

Length Marks

Another type of modifier used in narrow transcription is the lengthening mark (:). We have used this consistently with the long vowels because a knowledge of vowel length is essential for good speech. The consonants are lengthened also, and it is well to know how that fact is to be noted.

Mrs. Margaret McLean¹ gives the following rule for the lengthening of English consonants: "A consonant is lengthened AFTER A SHORT VOWEL in a STRESSED SYLLABLE BEFORE A PAUSE."

Example: regret—rɪ'gɛɹt:

The consonants l, m, and n are lengthened when they precede another voiced consonant in the same STRESSED SYLLABLE.

Example: sound—saʊn:d

¹ *Good American Speech*, page 196. E. P. Dutton.

Signs of Aspiration

We have already called to your attention on page 355 the symbols which indicate the aspirated and unaspirated forms of p, t, and k: aspirated, p^h, t^h, k^h; unaspirated, p_l, t_l, k_l; aspirated form, p^h_a·t^h_e·ɪk^h—*partake*; unaspirated forms, 't_lwɪŋk_llɪɾŋ—*twinkling*, 'p_lleɾɪ—*play*.

Unvoicing

A third type of modifier used to indicate subtle differences in speech is the sign of the “unvoiced” sound. It is a small circle placed under the symbol, like this: d̥ z̥. As noted on page 355, this partial unvoicing takes place when a voiced consonant begins or ends a breath group. When any of the “semi-vowels” w, l, and ɹ are preceded in the same syllable by a voiceless consonant, they tend to be partially unvoiced, too.

Example: A French clock would be pronounced ə'f_lɪeɾn̥s̥ 'kl_lɒk̥.

This pronunciation is habitual among native English-speaking people. It is, however, one of the commonest errors heard in the speech of foreigners.

A substitution of the unvoiced sound for its voiced equivalent marks certain types of New York City dialect.

Example: bɪ'kə:z̥ for *because*.

Here are two samples of the same sentence written in the broad and the narrow form of transcription:

Broad: 'bɔɪz | wɪl bi 'bɔɪz || d̥əz 'noʊ | 'stɒpɪŋ d̥əm ||

Narrow: 'b_{bb}ɔ̥·ɪ·z̥ | wɪl bi 'bɔ̥·ɪ·z̥z̥z̥z̥ || d̥_{dd} əz̥ 'noɪ̯· | 'st^hɒp^hɪɾŋ d̥əɾm ||

Boys will be boys—there's no stopping them!

Assignment

Write in narrow transcription the following selections:

1. "Music when soft voices die," pages 115-116.
2. "The Scythe Song," page 114, stanza I.
3. "Sweet are the uses of adversity," page 394.
4. "Four score and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal."

Problem VI

SELECTIONS FOR PRACTICE IN
READING PHONETIC SCRIPT

Read aloud the following selections:

ðə 'stounz 'dʒouk ¹

ən 'gɜ:nzi:z 'aɪlənd, 'hju:dʒ, ə'loun,
bɪfə:(ɪ)ə 'kævən 'leɪ ə 'stoun.

əpən its, 'sɜ:fɪs 'kɑ:vd, ə 'skɪ:d
ɪn 'kæɪktəz ðət 'nʌn kəd 'ɪ:d.

ət 'leŋθ, ə 'stɹeɪndʒə 'klaɪmd ðə 'klɪf
ə 'seɪdʒ, ɪn 'ju:n ənd 'haɪəʊglɪf

'wel 'sku:ld. hi 'bent (h)ɪz 'hed
əbʌv ðə 'stoun ənd ðʌs hi 'ɹed

“'kʌm 'tɜ:n mi:, 'tɜ:n mi: 'mæn əv 'mɑ:t,
ənd 'si: mət 'nʌv ɪz 'hɪd frəm 'saɪt.”

ðeɪ 'keɪm wɪð 'li:və, 'dʒæk, ənd 'tʃeɪn
ðeɪ 'hi:vd ən 'hə:ld wɪð 'mɑ:t ənd 'mem.

ðeɪ pləɪd ðə 'mɑ:s wɪð 'ɹoup ənd 'kɹou
tə faɪnd ðə 'tɹeʒə 'hɪd bɪləv.

ðə 'ɡɹeɪt 'stoun 'tɜ:nd. its 'mɒtəld, 'paɪd,
ənd 'səɪl-dɪskʌləd 'ʌndəsəɪd

ə'nʌðə 'ju:nɪk 'ledʒənd 'bɔ:.
ənd 'ðʌs ðə 'skʊlə 'ɹed wʌns mɔ:,

¹ From *The Laughing Muse*, by Arthur Guiterman. Reprinted by permission of Harper & Brothers.

“ou 'dʒentl 'frænd, fə 'meni ə 'jiə
 ʌn 'wʌn 'puə 'saɪd aɪv 'læŋgwiʃt 'hiə,

“ənd 'begd ðə 'bu:n fə mɪtʃ 'aɪv 'jɜ:nd
 ðæt 'sʌmwʌn 'tɜ:n mi:—θæŋks, aɪm 'tɜ:nd!”

—'a·θə 'gytəmən.

maɪ 'hɑ·t 'li·ps 'ʌp mən aɪ br'hoʊld
 ə 'reɪnbou ɪn ðə 'skaɪ
 sou 'wɒz ɪt mən maɪ 'laɪf br'gæn,
 sou 'ɪz ɪt, naʊ aɪ æm ə 'mæn,
 sou 'bi: ɪt mən aɪ ʃəl 'grou 'ould
 ɔ: let mi: 'daɪ.
 ðə 'tʃaɪld ɪz 'fɑ:ðə əv ðə 'mæn
 ənd aɪ kəd 'wiʃ maɪ 'deɪz tə bi:
 'baʊnd 'i·tʃ tu 'i·tʃ baɪ 'nætʃərəl 'paɪəti.

—wɪljəm wɜ:dzwɜ·θ.

ʃi: 'wɔ·ks ɪn 'bju·ti laɪk ðə 'naɪt
 əv 'klaʊdlɪs 'klaɪmz ənd stɑ:ɪ 'skaɪz
 ənd ɔ:l ðəts 'best əv 'dɑ·k ənd 'braɪt
 'mi·ts ɪn hɜ: 'æspekt ənd hɜ: 'aɪz.
 'ðʌs 'meləʊd tu: ðæt 'tendə 'laɪt
 mɪtʃ 'hevn tu 'gɔ:di 'deɪ dr'naɪz.

'wʌn 'ʃeɪd ðə 'mɔ:, 'wʌn 'ɹeɪ ðə 'les,
 hæd 'hɑ·f ɪm'peəd ðə 'neɪmlɪs 'gɹeɪs
 mɪtʃ 'weɪvz ɪn 'ev.ɪ 'ɹeɪvn 'tɹes
 ɔ: 'sɒftlɪ 'laɪtnz ɔ: hə 'feɪs.
 mæə 'θɔ·ts sɪ'ɹi:nlɪ 'swɪ·t ɪk'spɹes
 haʊ 'pjuə haʊ 'diə ðəə 'dwelɪŋ 'pleɪs.

ənd ʌn ðæt 'tʃi·k ənd ɔ: ðæt 'braʊ
 sou 'sɒft sou 'ka:m jet 'eləʊkwɪnt
 ðə 'smaɪlz ðæt 'wɪn, ðə 'tɪnts ðæt 'gləʊ,
 bʌt, tel əv 'deɪz ɪn 'gʊdnɪs 'spɛnt
 ə 'maɪnd ət 'pi·s wɪð 'ɔ:l br'ləʊ—
 ə 'hɑ·t hu:z 'lʌv ɪz 'ɪnosɪnt.

—'lə:d 'baɪrən.

ði: æm'biguəs 'dɒg ¹

də 'dɒg br'ni·θ də 'tʃeɪ 'tɪ:
həz 'weɪz dət 'sɔ:lɪ 'pʌzl mi:.

br'haɪnd hi: wægz ə 'frendli 'teɪl,
br'fə: hɪz 'ɡraʊl wʊd 'tɜ:n ju: 'peɪl.

hɪz 'mɪ:nɪŋ ɪznt 'hoʊli 'klɪə
oʊ ɪz də 'wæg ə: 'ɡraʊl sm'sɪə?

aɪ 'θɪŋk aɪd 'betə 'nɒt dr'send,
hɪz 'baɪt ɪz ət də 'ɡraʊli 'end.

—'a·θə 'gytəmən.

'maɪt 'mædʒɪk ¹

mən 'tɪ: 'tɒʊdz 'tɪl ənd 'kɪkɪts 'tʃɜ:
ənd 'ɔ:l də 'mɑ:ʃləndz 'feɪntli 'ɪŋ
ə 'ɡɒblɪn 'flɪts θru: 'plu:mz əv 'fɜ:
əpən də 'wʊd 'aʊlz 'velvɪt 'wɪŋ.

hi: 'fɪlz wɪd 'fɜ:n-'sɪ:d, 'braʊn ən 'dɪaɪ,
hɪz 'eɪkə:n 'paɪp mən 'wɪndz ɑ: 'mɪst.
hi: 'laɪts 'ɪt wɪd ə 'faɪə 'flaɪ
ənd 'hɪlwə:d 'blɒʊz ði: 'i:vniŋ 'mɪst.

—'a·θə 'gytəmən.

FROM "THE BOOK OF PROVERBS" ²

1. də fiə(ɪ) əv də lɒd ɪz də bɪɡɪnɪŋ əv wɪzdəm. fulz dɪspəɪz
wɪzdəm ənd ɪnstɪʌkʃn.

2. mæə prɑɪd ɪz dæə əlsəʊ ʃəl bi ɪprəʊtʃ bət mæə hʃumɪlɪtɪ ɪz
dæə əlsəʊ ɪz wɪzdəm.

3. hi dət lʌvɪθ kərekʃn lʌvɪθ nɒlɪdʒ bət hi dət hertɪθ ɪpruf ɪz
fʊlɪʃ.

4. də tʌŋ əv də wəɪz ədɒnɪθ nɒlɪdʒ bət də mɑʊθ əv fulz bʌbliθ
aʊt fɒli.

5. get wɪzdəm bɪkəz ɪt ɪz betə dən ɡəʊld ənd pətʃɪs prʊdɪns
fə(ɪ) ɪt ɪz mæə prɛʃəs dən sɪlvə.

¹ From *The Laughing Muse*, by Arthur Guiterman. Reprinted by permission of Harper and Brothers.

² Broad transcription is used here.

6. it ɪz betə tə bi hʌmbld wɪð ðə mɪk ðən tə dɪvʌɪd spɔɪlz wɪð ðə pɹaʊd.

7. wel ɔdɔd wɔdz ʌ(ɪ) əz ə hʌnɪkəʊm swɪt tə ðə sɔʊl ənd helð tə ðə bəʊnz.

8. əz kəʊld wətə tu ə θɜstɪ sɔʊl sɔʊ ɪz gʊd tʌɪdɪŋz frəm ə fə kʌntɪɪ.

9. let ənʌðə pɹeɪz ði ənd nɒt ðaɪ ɔʊn mʌʊθ; ə stɹeɪndʒə ənd nɒt ðaɪ ɔʊn lɪps.

10. hi ðæt tɪlɪθ hɪz graʊnd ʃəl bi fɪld wɪð brɛd; bət hi ðæt fəluəθ aɪdəlɪs ʃəl bi fɪld wɪð pɒvəti.

IN LIGHTER VEIN

ən əmərɪkən vɪzɪtɪŋ ɪŋglənd wəz mʌtʃ ɪntərɪstɪd ɪn ði dɪskrɪpənsɪ brɪtwɪn ðə spɛlɪŋ əv pɹɒpə neɪmz ənd ðəə pɹəʊnʌnsɪɪʃn. hi lɛnd ðæt "Worcester" wəz pɹəʊnʌnst "wʊstə," ənd "Cholmondly" wəz pɹəʊnʌnst "tʃʌmli." bət mən hi sə: ə saɪn ɪn ʃruzbəri skwɛə mɪtʃ jəd "kævɪlkɛɪd pɹəʊnʌnst sʌksɪs" hi θət θɪŋz həd gɒn tu: fə:.

* * *

leɪdɪ æstə ɪz ɪpətɪd tu həv sed ðæt ʃi kʊd pɹʊv ðæt əl mən wɜ: vɛɪn. mən ʃi wəz tʃælɪndʒd tu pɹʊv ðɪs ʃi sed, "aɪv nɒʊtɪst ðæt ɛksɛpʃənəli brɪljənt mən ə əlwɪz kɛəlɪs əbaʊt ðəə krɛvæts." ɪnstəntli evəri mən pɹeɪzɪnt bɪgæn tu stɹeɪn hɪz taɪ.

Problem VII

WORD LISTS FOR PRACTICE

EACH student should keep in a notebook a collection of all the words which he mispronounces throughout his entire school course. Frequent repetition of these words alone and in sentences will establish correct speech habits for which you will be extremely grateful in years to come. Write in phonetic script the correct pronunciation of every word in the lists given below which you habitually mispronounce or with which you are unfamiliar. Keep these lists in your notebook and add to them the new words which you meet in your reading.

Words from Which Sounds Are Frequently Omitted

kept	must	younger, -est	let me	peculiarly
little	months	stronger,	really	temperature
battle	clothes	-est	Latin	only
bottle	government	human	picture	diamond
kettle	new	huge	comfortable	chocolate
gentleman	student	clothes	honorable	Saturday
mountain	Tuesday	depths	February	general
twenty	duke	eighths	Arctic	company
sentences	opportunity	twelfths	police	family
wanted	constitution	widths	policeman	finally
started	English	breadths	poem	recognize
least	England	five	geometry	probably
dust	single	fifths	aborigines	humble
gifts	language	library	Columbia	hygiene
artists	finger	cruel	eleven	real
guests	linger	giant	ridiculous	aerial (<i>adj.</i>)
question	longer, -est	give me	particular	

Words to Which Extra Sounds Are Frequently Added

singing	athletics	idea of it	suggest	extraordi-
long ago	drowned	saw it	prison	nary
long enough	attacked	banana oil	schism	ptomaine
elm	law office	comma	Henry	subtle
film	umbrella	often	escape	amateur
helm	open	drawing	schism	grievous
mischievous	blue	blackguard	towards	peculiarly

Words in Which One Sound Is Sometimes Substituted for Another

sheep	half	deny	party	apparatus
ship	after	old	personality	architect
simply	dance	now	letter	archives
baby	past	sound	waiting	aviation
met	German	found	activity	aye
get	learn	howl	this	cello
candy	heard	about	them	chaos
sad	first	around	that	chasm
flag	girl	oil	with	clique
camp	third	boiler	three	diphtheria
school	thirty	join	red	diphthong
book	word	point	bring	discretion
taught	work	here	America	docile
daughter	world	there	very	drama
fought	church	parent	six	engine
awful	burn	more	days	engineer
dog	the book	sure	because	genuine
not	a child	whip	college	gesture
on	play	wheel	judge	gratis
God	fail	why	absurd	Italian
car	light	water	absorb	quay
psalm	times	city	adjourn	ribald
almond	buy	pretty	adjoin	scourge
calm	mind	beautiful	aviator	being
laugh	surprise	writing	alias	umpire
bestial	cleanly	grimy	breeches	piano
bouquet	encore	waistcoat	victuals	yellow

Words in Which One Sound Is Sometimes Substituted for Another (Cont.)

luxury	sacrilegious	heinous	suite	acoustics
kiln	squalor	query	coming	discern
accompany	pantomime	swarthy	says	flourish
chamois	amenable	escape	doth	aileron
cupola	economics	saith	apricot	since
vaudeville	perilous	senile	length	irrelevant
telephoning	rinse	infantile	catch	chiropractist
radiator	orgy	hearth	going to	similar
apparatus	gibbet	nature	deaf	solace
window	gibes	literature	just	because
widow	juvenile	coffee	such	comfortable

Words in Which the Accent Is Often Misplaced

abdomen	finance	municipal	illustrate	resource
acclimate	financial	theatre	absolutely	Broadway
address	formidable	orchestra	lamentable	ice cream
advertise-	impious	romance	hospitable	inclement
ment	incompar-	costume	exigency	backgam-
allies	able	tribune	cigarette	mon
calliope	influence	vehement	combatant	superfluous
champion	inquiry	robust	alias	lemonade
chastise-	irremedi-	adult	dictionary	corral
ment	able	exquisite	secondary	aristocrat
comparable	irreparable	positively	military	aristocratic
condolence	irrevocable	ignominy	secretary	consummate
defects	memorable	primarily	necessary	chicken
despicable	exemplary	remonstrate	research	salad

INDIVIDUAL SPEECH PROBLEMS



CLASSIFICATION AND GENERAL SUGGESTIONS

Classification

IF SPEECH is to be efficient and beautiful, it must, first of all, be free from error. There are certain faults of voice and speech which may prevent the message of the speaker from having its full effect. Many of these imperfections can be removed if the student is willing to make a conscientious effort to follow the suggestions made in this chapter under the direction of his speech teacher.

All speech difficulties may be divided into four classes according to cause. Some are due to some *physical cause*, such as enlarged tonsils, adenoids, or chronic catarrh. Protruding or irregular teeth may also cause imperfect speech. If you are having any trouble with your speech, you should take the precaution of having your doctor and your dentist examine your mouth, nose, throat, and ears to make sure that the vocal mechanism is in perfect order. As impaired hearing is a frequent cause of speech imperfections, be sure to have your doctor test your hearing, too.

Not all speech disorders are due to an imperfection of the physical mechanism, however. Very often, through bad example or carelessness, the speech organs are used badly and incorrect speech results. Lisps are often caused by such misuse of a perfect mechanism. The substitution of one

sound for another, such as saying *actividy* for *activity*, is a common error due to carelessness. Muffled or indistinct speech is often caused by lack of energy in the use of the speech machine. The Hindu philosopher, Tagore, says, "The muscle that has a doubt of its wisdom throttles the voice that would cry."

Perhaps the trouble with your speech is merely that your muscles doubt their wisdom or are unwilling to do their share in producing the "voice that would cry." These disturbances of speech which are caused by a misuse of the vocal or speech mechanism are known as *functional*.

Some mispronunciations are due to the influence of another language. These are discussed under the heading of *foreign accent*. Still other mispronunciations are not due to another language but are the pronunciations common to only one small division of the country. These so-called *localisms* mark the speaker as provincial and untraveled. They seem strange to people outside the district where these pronunciations originate. Since they distract attention from what the speaker is saying to the way in which he is saying it, they should be superseded by a form of speech less conspicuously parochial.

Sometimes people have difficulty with certain words or combinations, or are apt to hesitate when they become nervous or embarrassed. These people are said to *stammer*. Since everyone who stammers can talk perfectly under some circumstances, this hesitation is not really a speech difficulty at all. It is really a speech picture of the speaker's fear of communication.

If any of the above imperfections mar your speech, you would do well to begin to remove them with the help of your speech teacher. Here are some remedial suggestions which will be of assistance to you.

General Suggestions

1. The first step in the correction of any voice or speech fault is to find its cause or causes. Your teacher is the one to diagnose your case. As so many of these disturbances have a basis in a physical maladjustment, it is always helpful to begin by having a thorough physical examination. A special examination of the respiratory and vocal tract is essential.

2. Find out as exactly as you can just which sounds you mispronounce, how your production of the sounds differs from the right one, and the exact steps to be taken in order to effect a correction. You cannot be too careful in this matter.

3. Read carefully the directions given in this book for the correction of your particular difficulty, check with your teacher to make sure that you understand them, and then follow them faithfully.

4. In order to be able to adjust the speech organs precisely for their new positions, it will be well to take some "setting-up" exercises daily. The "Exercises for Establishing Freedom and Control of the Tongue," on page 379, and the section on "Freeing the Mechanism," on pages 229-249, will be found useful here.

5. Since you will not be able to practice alone until you are capable of distinguishing the right from the wrong sound, the ear-training exercises suggested on page 380 should be used frequently. Listen with attention to the speech of persons around you, trying to decide which sounds are correct, which incorrect, and where the difficulty lies. Has some one of your friends a speech fault like yours? Analyze his production of the sound and compare it with your own and with the correct production as described in this book. **THE BASIS OF SPEECH IMPROVEMENT IS EAR TRAINING.**

6. Practice the new sound daily by itself, in words, in prepared sentences, in oral reading, and in conversation.

7. Once you start work, do not once allow yourself to relapse into your old incorrect habit.

8. Do not become discouraged. Remember, most speech habits have become firmly fixed by the time one reaches high school. It takes courage and perseverance to correct a habit of long standing.

Diagnostic Test for Speech Defects

(This selection contains every sound in the English language. Read it aloud for your teacher's correction.)

Many boys and girls of high-school age spend much time thinking about college. Since this is an important subject, time may be profitably spent upon it. The first question to decide is whether you should go to college or not. Too often this problem is not given sufficient consideration. Because your best friend is going to college, your parents may feel that, of course, you should go, too. Maybe your talents are better suited to a technical or professional training.

If you do go to college, choose carefully the institution where you will spend four vital years of your life. Ask yourself whether you have a definite idea of what profession or business you wish to follow after your school days are over. Maybe your tastes lie in farming or forestry. Have you any reason to believe that you will succeed in this vocation? If you have already made your choice, look into the curricula of all the institutions of higher learning both near and far to discover which offers the best course in the field of your special interest. If you have not made your final decision, choose a college which will give you a broad general training with which you may mingle your specialized training later on.

Setting-Up Exercises to Be Done at the Beginning of Every Corrective Period

Practice faithfully all the relaxation exercises for the whole body and for the vocal mechanism which are given on pages 209 and 210.

Exercises for Establishing Freedom and Control of the Tongue

These exercises are to be done with the aid of a small hand mirror. The mirror should be held in such a way that the light shines on your mouth. You may sit or stand, as you choose, but be sure to maintain good posture.

1. Stretch the tongue out and down until it touches the point of the chin. Rest. Repeat this exercise smartly to a count of eight. Relax.

2. Stretch the tongue-tip up toward the tip of the nose. Rest. Repeat this exercise as before. Relax.

3. Alternate (1) and (2). For the first four counts, alternate without rest; then rest and relax. Repeat for a count of sixteen in all.

4. Curl the tip of the tongue backward toward the soft palate. Rest. Repeat four times. Relax.

5. Place the tip of the tongue behind the lower front teeth and bulge it out. Rest. Repeat four times. Relax.

6. Place the tip of the tongue behind the upper front teeth. Bulge it out. Rest. Repeat four times. Relax.

7. Combine (5) and (6) without a rest for four counts. Then relax. Repeat the group four times. Relax.

8. Place the tip of the tongue behind the upper front teeth; allow it to fall flat on the floor of the mouth. If you open your mouth wide for this exercise, the tongue gets a maximum of exercise. Repeat eight times. Relax.

9. Groove the tongue, draw it back into the mouth, blowing out the while. The directions are: *Groove, blow, rest*. Repeat eight times. Relax.

10. Rotate the tongue around the lips. Begin at the right side of the mouth. Commands are: *Up, around, down, in*. Repeat four times. Relax.

11. Repeat (10), beginning at the left. Repeat four times. Relax.

12. Alternate (10) and (11). Relax.

Ear-Training Exercises

1. Practice reciting the vowel scale found on page 344 aloud after the teacher.

2. Now have the teacher dictate the sounds in any order, while you write them either in phonetic script or using the diacritical markings.

3. Write the vowel sounds in the following words:

arm	tell	eat	push
work	inch	first	dot
call	apple	moon	man
come	air	cut	book

4. Indicate by the use of some definite symbol the vowel sound in each of the following words:

each	hot	but	force
arch	etch	oak	law
tip	form	ask	palm

5a. Name in order the front vowels. Give a key word for each which has not previously been used.

b. Make a list of key words using the middle vowels.

c. Make a list of key words using the back vowels.

6. Divide the following words into two lists, those which begin with a voiceless sound and those which begin with a voiced sound:

witch	kept	grasp	think
which	begun	because	fasten
prove	found	time	then
boast	imagine	mob	crown
watched	convince	vase	edged

7. List in the same way those words which end with a voiced consonant and those which end with a voiceless consonant.

8. Arrange the following words according to the position of the vowel, putting the word which has the highest vowel sound first and the one with the lowest vowel sound last:

creep	hint	catch
care	set	pass

9. Arrange the following list according to the position of the vowel ranging from front to back:

move	up	bought	foot
feet	on	oaf	curb
stretch	quiz	ash	muff

10. Which of the following words have pure vowel sounds and which contain diphthongs?

ice	town	pool	note
each	hoist	ought	loud
swift	bird	coin	fire
sweet	crumb	poor	grey
suite	old	bent	haunt

11. How many different vowel or diphthong sounds are contained in the following words?

eat	boat	cake	clutch
near	proud	farm	cord
grieve	own	all	furred
out	one	fort	fetch
bowed	at	fought	mare

12. Make a list of words containing the sound of the vowel in the word *beam* with as many different spellings as possible.

13. How many spellings can you find for the diphthong in *hour*?

14. How many sounds are there in each of the following words:

hasten	creep	lake	asked	}
weigh	night	through	caught	
confess	lyre	gold	knee	

15. Arrange these words in groups according to the position of the vowels in the accented syllables:

cabin	polish	friendship	looking
satisfaction	furniture	Sarah	frank
greeting	buttercup	frugal	corn

16. Write the names of all the objects which you see, in which the accented syllable contains:

- a. A front vowel.
- b. A mid vowel.
- c. A back vowel.

17. Name all the animals you can think of whose names contain diphthongs.

18. Make a list of flowers, grouping them according to vowel sounds and arranging them to correspond with the vowel scale.

19. Make a list of all the presidents of the United States whose names you remember. Group them as in (18).

20. Arrange the names of the numbers from one through twelve according to the vowels in the accented syllables. If any of the words contain diphthongs, list them separately.

Problem I

LISPING

LISPING may be defined as any habitual mispronunciation of the sibilant sounds: *s*, *z*, *ʃ*, *ʒ*, *tʃ*, *dʒ*—*s*, *z*, *sh*, *zh*, *ch*, and *j*. The commonest mispronunciations are of two types—lingual protrusion and lateral emission. Roughly, a lingual protrusion lisp is the substitution of *th* for *s* and *z*, while the lateral emission lisp is the substitution of *sh* or *ch* for *s* and *z*. Many lisps do not exactly conform to this pattern, and, in some cases, the person manifests first one type and then the other. Sometimes all the sibilants are affected, but occasionally one finds that only *s* and *z* are noticeably modified. Sometimes the lateral emission is so exaggerated that it becomes a snort. This is known as “nasal emission.” Ask your speech teacher to check your production of the sibilants by the diagnostic test on page 378. Many girls of high-school age feel that a lisp adds to their attractiveness. The psychologists tell us, however, that it is a sign of prolonged infantilism, so any student who is interested in appearing adult will want to correct this fault.

In order to correct any type of lisp, it is first necessary to establish the correct articulation of all the sibilant sounds. For the production of *s* and its cognate *z*, the teeth are brought close together, but do not meet; the sides of the tongue touch the sides of the teeth; the tip of the tongue is free; the middle of the tongue is depressed into a slight

groove. The breathed or voiced air is expelled gently through the grooved tongue against the front teeth. Some persons produce *s* and *z* with the tongue tip curled slightly toward the roof of the mouth so that it is directly behind the upper front teeth; others produce the sound more easily with the tongue tip behind the lower front teeth. While the high position gives a sharper, purer tone in general, unless there is a noticeable blur of the hiss, it is advisable to use whichever production is habitual and easy. The essentials for correct production are: teeth approximated and in a line, middle of the tongue grooved, and the tongue tip free.

(*sh*) ʃ , and its cognate, (*zh*) ʒ , are made by modifying the positions of *s* and *z*. The tongue is flatter and more relaxed; the groove is broader but shallower. It sometimes helps to pout the lips while learning these sounds.

(*ch*) tʃ , and its cognate (*j*) dʒ , are combinations of sound, as the phonetic symbols indicate. For them it is necessary to point the tongue tip against the hard palate for the formation of *t* and *d*, and then immediately lower and groove it for ʃ and ʒ . These double sounds should not be attempted until you have completely mastered the single sibilants. Then it is well to attempt to attain the correct sound through imitation first, and to resort to conscious placement only when imitation fails.

It is usually wise to work with *s* first, then *z*, then *sh* and *zh*, and finally *ch* and *j*. In this matter, as in every other phase of corrective speech work, the individual must be studied—hence the name of this section, "*Individual Speech Problems*."

General Rules for Correction of All Lisps

1. Practice faithfully the general tongue and lip gymnastics for flexibility and control which are to be found on page 379.

2. Make sure that you are able to distinguish between the correct and the incorrect production of these sounds in general and in your own speech. It is necessary, for this, to ask the aid of a teacher or a friend whose hearing you can trust and whose speech you can imitate.

3. Practice daily the special drill listed below under the type of lisp which most nearly describes your production.

4. Practice daily reciting the vowel scale with each of the sibilants in the initial and final positions. Then practice words containing the sounds and put the words into sentences.

5. As soon as you can pronounce the sound correctly in sentences, you should begin reading aloud, reciting poetry, and conversing with your teacher or fellow-pupils.

IF YOU WISH TO CORRECT A LISP, YOU MUST NEVER ALLOW YOURSELF TO MISPRONOUNCE THE SOUND WHEN YOU HAVE ONCE PRODUCED IT CORRECTLY!

Exercises for Daily Practice for the Correction of All Lisps

1. If the correct sound can be produced in isolation, practice the following combinations:

say	sa	sah	saw	see	so
ays	as	ahs	aws	ees	os

Vary this drill frequently by substituting *ts* for *s*. Be sure that every *s* is pronounced correctly, as it will retard your progress if you practice the incorrect sound.

2. Read the following list of words aloud, slowly, taking great pains to keep the tongue tip well behind the teeth:

see, Susan, supper, soap, salt, Sunday, serve, soil, Syrian, saw, psalm, savage, sit, cent, scent, satisfy, silver, circle, severe, sentinel, secret, sell, settle, sent, sacrifice, Sabine, sachet, sack, sad, safe, sail, salad, sale, satire, Sam, sane, sample, satin, Satan, satellite, sword, sand, city, saunter, save, sandal, sea, secure, seam, scene, second, sigh, sedition, seeds, select, serenade, servant, sew, sow, sick, sink.

3. Compose sentences using each of the above words. Write these sentences in your notebook and practice reading them aloud, taking special care to pronounce each sound correctly.

4. Answer each of the following questions in a sentence, using the words listed in (2):

What did Sarah see?
 Where did Sarah sit?
 Why did Sarah sigh?
 When did Sarah see Susan?
 Where did Sarah see Susan?
 What were the girls doing?
 What were they singing?

5. Ask each student in the class one question, using one of the words listed in (2) and not given in (4).

6. Prepare to deliver three sentences aloud on each of the following topics: *sailboats, the seasons, the sea, sidewalks, the circus.*

7. Read the following list of words vertically and horizontally:

say	slay	spade	stray	spray
said	sled	speak	strength	spread
sew	slow	spoke	stroke	sprinkle
soil	slew	span	destroy	sprocket
seed	sleep	spool	street	sprung
south	slough	spare	distraught	sprite
sit	slipper	speed	strictly	sprawl
section	slender	spin	strap	sprain
Sarah	sloping	spur	stretch	sprint
savage	slogan	spook	stranded	sprout
Susan	stair	spawn	strewing	spruce
soldier	stand	spot	strawberry	spry
song	stool	spoil	strong	spring

8. Bring to class and be prepared to read a selection from a book in which you are interested. List all the words which begin with *s*, and practice them carefully alone before you begin to read them in the passage you have selected.

9. Practice saying the following combinations aloud, taking care to separate the vowel sound from the sibilant:

ah s e s ay s ee s aw s oh s oo s

Now read them as though they were words.

10. Read aloud, as before, this list:

ah z e z ay z ee z aw z oh z oo z

Now read them as though they were words.

11. Practice reading aloud the selections on pages 393-395 with especial care for the sibilant sounds.

12. Note how many words are spelled with an *x* or *s* but pronounced with a *z* sound:

zebra	examine	does
zoo	exert	has
zinc	exist	because

13. Practice these words vertically and horizontally:

eyes	ice
dies	dice
peas	peace
fleas	fleece
grease	Greece
graze	grace
phase	face
plays	place
bays	base
lees	lease
lose	loose
refuse (<i>v.</i>)	refuse (<i>n.</i>)

14. Divide the following words into two columns. In one column put all those which end in a voiceless sibilant; in the other, put those which end in a voiced sibilant:

does, cats, gloves, hates, keeps, seize, scents, sends, months, mouths, oaths, oats, youths, sees, says, because, is, he's, his, bus, drinks, drips, tasks, flats, cads.

Can you form any general rule as a result of your findings?

15. In the following sentences, read aloud first the words containing *s* sounds, then those containing *z* sounds; finally, read those words which contain both *s* and *z* sounds. Be careful to distinguish between them. Now read the sentences aloud:

- a. Handsome is as handsome does.
- b. The test of a successful business is not only in the profits that it produces.
- c. The sailors are singing a sad song.
- d. Some cats have long tails and some have none at all.

Test List for *ʃ* and *ʒ*

(Review the production of *sh* and *zh* on page 338.)

shell	shock	shave	shove	shoot
shall	shin	usher	crushing	motion
flushed	crashed	cashed	lashed	sash
flash	hush	brush	rush	ocean
lush	bush	gauche	leash	dish
mesh	barouche	garage	measure	pleasure
azure	leisure	lotion	cortege	nauseous

Sentences for Practice in the Correction of All Lisps

1. Read aloud the following phrases, taking great care to pronounce all sibilant sounds correctly:

Shake your shoes.
 Shield your eyes from the sun.
 Share and share alike.
 Hush, do not crash into the bushes.
 Shell-shocked soldiers.
 Several sea shells showed on the shore.
 The shadow of the ship.

2. Compose a sentence for each of the words listed above and read the sentences aloud. Be very careful of the sibilant sounds. If any one word is particularly difficult for you, practice saying it after you have said a word which you say perfectly.

Test List for tʃ and dʒ

cheese	chicken	check	chair
chat	church	chum	choose
chore	chocolate	urchin	peaches
charm	pitchers	wretches	matches
lurches	touches	butcher	roaches
notches	marching	teach	stitch
etch	match	such	torch
watch	starch	Jean	gypsy
jester	Jack	German	jump
juice	joke	gorgeous	George
joggle	jardiniere	Egypt	edging
agitate	merger	suggest	lodges
orgy	dodges	barges	carriage
ledge	Madge	urge	fudge
Scrooge	gorge	hodge-podge	large

Exercises for the Correction of tʃ and dʒ

1. Read aloud these phrases, repeating each one three times:

Chase the chickens.
 Choose your cherries.
 Watch the butcher.
 Catch these peaches.
 March to church.
 Judge and jury
 Jack and Jill
 George and Madge
 Large carriage
 Pigeons and partridges
 Gypsy lodgings

2. Make sentences for each of the listed words, and read them aloud to your teacher for criticism.

Sentences for Practice in the Correction of All Lisps

1. The sailor lowered the gangplank.
2. The Dartmouth team scored the only goal so far.
3. This is the time of roses.

4. Several girls threw roses at the flyers.
 5. "Three Faces East" was an exciting play.
 6. Now Sally has time to study.
 7. "Those who dance must pay the piper" seems to suit the present scheme of things.
 8. Sometimes he shudders at the sounds of the bells.
 9. "Shoot if you must this old gray head,
 But spare your country's flag,"
- was what Barbara Frietchie said.
10. The children spent their pennies for sugar cookies and chocolate sodas.
 11. The song of the sword fell sharply on their ears.
 12. "O wise young judge!" was Gratiano's smiling tribute to Portia.
 13. Necessity is the mother of invention.
 14. Secretly the children stole to the deserted house.
 15. "Cherries are ripe," he shouted.
 16. In order to take pleasure in the unusual, one should learn to observe the usual.
 17. One of the best detectives in fiction is Charlie Chan.
 18. "There is so much good in the worst of us," said Robert Louis Stevenson.
 19. There's much to be done before peace can be accomplished.
 20. The church mouse smiled when his country cousin said he thought he smelled cheese.
 21. Chickens scratch on the shore while ducks swim placidly on the bosom of the waters.
 22. This is one of the oldest churches which this city boasts.
 23. The soldier fired on the enemy.
 24. The general lifted the sword from the ground.
 25. We enjoy our vacation in the summer.

26. "These are my jewels," said Cornelia.

27. Social security is a form of job insurance.

28. Each person who judges according to appearances only is guilty of false judgment.

29. Storms of applause greeted the singer at the conclusion of the concert.

30. Much richer soil is to be found in the Middle Western region of the United States than in the deserts of the Southwest.

31. "The splendor falls on castle walls
 And snowy summits old in story"

is a quotation from the works of Alfred Tennyson.

32. Several states have received assistance from the Federal Government for work projects.

33. *Listen, the Wind* is the title of an interesting account of a transoceanic flight which made aviation history.

34. "This above all, to thine ownself be true" is the last of Polonius's admonitions to his son, Laertes.

35. The facial expression changes in response to the mood of the speaker.

36. Experience is a valuable teacher from whom each of us can learn much.

37. "The world is too much with us;
 Getting and spending, we lay waste our powers"

is as true today as it was when it was written.

38. Some sights seem to sear themselves upon our memories.

39. Some vistas seem to open upon "faery lands forlorn."

40. Each should seek to improve his own speech so that he may the more easily communicate with his fellows.

41. A citizen of the United States should be ashamed at any evidence of racial or religious intolerance.

42. Choosing a subject for a speech is often the most difficult part of its preparation.

43. "Spend wisely and save something of all that you earn" is

sage advice which most of us believe but which many of us do not follow consistently.

44. The crash of the waves on the shore was so loud that it drowned out all other noises.

45. George Washington excelled as a soldier, a citizen, and a statesman.

46. The wise host does not seek to monopolize the conversation.

47. The tactful guest does not ask embarrassing questions.

48. Success does not depend solely upon preparation, but it is probably true that without some preparation there is precious little success possible.

49. There are three rules for observing perfect charity toward our neighbor. They are, "See no evil, speak no evil, hear no evil."

50. Pick your steps carefully, lest you should bruise your foot on a stone.

Games for Lispers

1. Who was turned to a pillar of salt?
2. In what play is Sycorax a character?
3. Who was Odysseus?
4. Circe was a siren in what story?
5. When did Christopher Columbus discover America?
6. What makes the sea salty?
7. What can you say about the angles in equilateral triangles?
8. What is the product of the sum of two quantities times their difference?
9. Who wrote "The Piper"?
10. Name three voiced sounds.
11. Who said, "I would rather be right than President"?
12. Who was the wisest man in the world?
13. In what State is Syracuse University?
14. Where is the State of Nebraska?
15. Which game requires more skill, basketball or football?

16. Which do you prefer, sleigh riding or skating?
17. Who was Nerissa?
18. Who was Bassanio?
19. Who was Shylock?
20. What did Portia do?
21. Who were Rosalind and Celia?
22. Where did Juliet live?
23. What was the decision of Paris?
24. What was the Greek name for Venus?
25. Who said, "—Like Patience on a monument, smiling at grief"?
26. Read aloud each maxim and explain it:
 - a. The best cure for sorrow is to pity somebody.
 - b. This is the truth the poet sings,
That sorrow's crown of sorrow is remembering happier things.
 - c. When sorrows come, they come not single spies,
But in battalions.
 - d. The manner of speaking is as important as the matter.
 - e. Two ears to one tongue, therefore hear twice as much as you speak.
 - f. Who speaks sows, who listens reaps.
 - g. Spend not when you may save, spare not when you must spend.
 - h. The best spices are in small bags.
 - i. She that gazes much spins not much.
 - j. Who moves picks up, who stands dries up.
 - k. No one sees what is before his feet; we all gaze at the stars.
 - l. It is good speaking that improves good silence.
 - m. Speak little and to the purpose, and you will pass for somebody.

- n. Speak little, speak truth, spend little, pay cash.
- o. Speaking without thinking is shooting without taking aim.
- p. Speech is the picture of the mind.
- q. The spirit is willing but the flesh is weak.
- r. Sport is sweetest when no spectators are present.

27. Can you identify the following quotations? In answering, use the formula, "This quotation is from the poem (or play) called . . . by . . ." Then quote the selection.

- a. Sweet are the uses of adversity,
 Which like the toad, ugly and venomous,
 Wears yet a precious jewel in his head.
- b. This is the spray the bird clung to—
- c. From the east to western Ind
 No jewel is like Rosalind.
 Her worth being mounted on the wind
 Through all the world bears Rosalind.
 All the pictures fairest lined
 Are but black to Rosalind.
 Let no face be kept in mind
 But the face of Rosalind.
- d. Swing low, sweet chariot.
- e. Then come kiss me,
 Sweet and twenty;
 Youth's a stuff will not endure.
- f. Something accomplished, something done,
 Has earned a night's repose.
- g. Where are the snows of yesteryear?
- h. Something there is that does not love a wall.
- i. You lie, in faith, for you are called plain Kate,
 And bonnie Kate, and some times Kate the curst;
 But Kate, the prettiest Kate in Christendom,
 Kate of Kate Hall, my super-dainty Kate,
 For dainties are all cates, and therefore, Kate,
 Take this of me, Kate of my consolation;

Hearing thy mildness praised in every town,
Thy virtues spoke of, and thy beauty sounded,
Yet not so deeply as to thee belongs,
Myself am moved to woo thee for my wife.

- j. How sweet the moonlight sleeps upon this bank.
Here will we sit and let the sounds of music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica.
- k. He hath brought many captives home to Rome
Whose ransom did the general coffers fill:
Did this in Cæsar seem ambitious?
- l. The splendor falls on castle walls
And snowy summits old in story.
The long light shakes across the lakes
And the wild cataract leaps in glory.
- m. O that this too, too, solid flesh would melt,
Thaw and resolve itself into a dew.
Or that the Everlasting had not fixed
His canon 'gainst self-slaughter.
- n. The time has come, the Walrus said,
To talk of many things,
Of shoes and ships and sealing wax,
Of cabbages and Kings.
- o. Judge not that ye be not judged.
- p. He prayeth best who loveth best
All things both great and small,
For the dear God who loveth us
He made and loveth all.
- q. Comes a pause in the day's occupations
That is known as the children's hour.
- r. Just for a handful of silver he left us,
Just for a riband to stick in his coat—
- s. Is she not pure gold, my mistress,
Look on this tress here and this tress.
- t. As idle as a painted ship upon a painted ocean.

- u. We are such stuff as dreams are made on
And our little life is rounded with a sleep.
- v. And did you once see Shelley plain—
- w. Sweet and low, sweet and low,
Wind of the western sea.
- x. The ice was here, the ice was there,
The ice was all around.
- y. Where the bee sucks, there suck I.
In a cowslip's bell I lie.
28. What animal has two toes?
29. Can you identify the lady slipper, the snapdragon, and the sweet alyssum in a garden?
30. Count the days of the week like this: "Sunday is the first of the month, Monday is the second of the month," and so forth.
31. Complete the following sentences:
- a. Little girls are made of _____ and _____ and all things _____.
- b. The four points of the compass are _____, _____, _____, and _____.
- c. California is on the _____ coast of the United States.
- d. The Appalachian Mountains are located in _____.
- e. The Romance languages are _____, _____, and _____.
- f. China and Japan are situated in the _____, while America is in the _____ hemisphere.
- g. The largest waterfall in the United States is _____.
- h. _____ is the largest state.
- i. The first president of the United States was _____.
- j. There are _____ cents in each dollar.
32. Who do you think is the greatest living American?
33. What modern invention has most changed your life?
34. Which is your favorite automobile?

35. Name two animals whose names begin with s.
36. How many states can you name?
37. What are the colors of the rainbow?
38. Explain what a prism is and how it functions.
39. Quote the first sentence of Lincoln's Gettysburg address.
40. Do you know the old-fashioned name for tomatoes?
41. What city is the capital of France?
42. What football team won the greatest number of games during the last season?
43. What historic document contains the words "life, liberty, and the pursuit of happiness"?
44. Can you change this sentence from the active to the passive voice: "I shoot"?
45. Which star is farthest from the earth?
46. When was the Bill of Rights added to the Constitution?
47. Can you define *superfluous*, *superstitious*, and *satiated*?
48. What is meant by a synonym?
49. Give a synonym for each of the following words: *stupid*, *beautiful*, *cautious*.
50. What is the admonition of the subway guards at crowded stations?

Exercises for Lispers—Isolated Sentences for Drill

1. The silver birch trees sway in the breeze.
2. Shall we suffer in silence, or shall we rise in revolt?
3. The question of Chinese independence is a serious one.
4. From six to sixty we all like sweets.
5. Which of these statues shall we dispense with?
6. Horatius stood at the bridge.
7. Julius Cæsar was a great Roman general.
8. Blessings and curses come home to roost.
9. The rustling leaves stirred softly in the spring breeze.

10. The sailor likes a schooner or a sloop.
11. Strike while the iron is hot.
12. Isosceles triangles are so constructed that two sides are equal.
13. An isthmus is a body of land almost surrounded by water.
14. "Sweet and Low" is a slumber song.
15. Step softly. The child is sleeping.
16. Sleighing and skating are exciting winter sports.
17. These slippers have straps but those pumps have none.
18. I am asking for skates for Christmas.
19. She wished she knew whether she should go home.
20. "Hush," cried the witch, "or I shall turn you into a hazel bush."
21. Cherries are ripe, if one may judge by appearances.
22. George and Jerry went to church.
23. "Just keep smiling" is advice which is difficult to follow.
24. Next Saturday, our scout troop is hiking through Palisades Park.
25. France and Germany must be friends if we are to enjoy the blessings of world peace.
26. She thinks as I do about things.
27. This is as it should be.
28. *She Stoops to Conquer* is a play written by Oliver Goldsmith.
29. Should a body kiss a body
Coming through the rye.

**Test List to Check Mastery of the Initial, Medial, and Final
Sibilants s and z**

scissors	lisps	confuses	rocks
sling	kisses	confesses	knocks
strong	resign	resistance	strikes
streets	reset	plaster	sinister
swings	insist	stocks	raspberries
nestle	tests		

Lingual Protrusion Lisps

In the lingual protrusion lisp, the tip of the tongue is not free. It is protruded between the teeth or is pressed against them. In this way, the articulation approximates that for *θ* or *ð*. The method of correction is as follows:

1. General tongue and lip gymnastics for flexibility and control (pages 231–246).
2. Explanation of the correct production, stressing the free tongue tip and the almost closed teeth.
3. Ear training and production of correct sound in imitation of the instructor.
4. Daily practice on special drills listed below.
5. Frequent practice in reading, reciting, and free speech, using correct production of sounds. Suggested topics are given on pages 400 and 401.

Caution: Exert every effort to secure the power to distinguish between the correct and incorrect sounds. You should practice only the general exercises until your instructor is satisfied that you are able to criticize your own production. Often this type of lisp is accompanied by general lack of energy and precision in articulation. Practice all the exercises under *b*, *p*, *t*, *d*, and *n* in the section "Problems of Technique," aiming for lightness and precision of articulation in general.

You should permit no lapses, even in informal conversation outside of class.

Frequent daily practice is required for a correction.

You should not consider yourself corrected until you use the right sound automatically in free speech.

Since relapses are very frequent, a semiannual check-up should be maintained for at least two years.

Special Drills for Use in the Elimination of Lingual Protrusion

1. Point the tip of the tongue to the hard palate just behind the front teeth. Keep the mouth open and the lower jaw relaxed; in this way, the tongue tip is given a maximum of exercise. Lower the tongue tip without making any sound. Repeat many times.

2. Touch tongue tip to hard palate and release, saying *t*. Repeat many times. Just *touch*, do not *press*, the tongue tip to the palate.

3. Repeat the sound *t-t-t-t-t* many times, making a great effort to touch the tongue tip lightly to the roof of the mouth and withdraw it promptly.

4. Repeat *t-t-t-t* many times, prolonging the last *t*. (This usually produces the required *s* sound.)

5. Pronounce the combination *ts*, *ts-ts-ts-ts*, many times.

6. Think *ts*, say *s*.

7. Read aloud the following words, separating the sibilant from the rest of the word. *Example*: es | cape.

escape	cats	nice	tulips
aster	mice	sauce	violets
Esther	best	mess	tennis
sister	rest	toss	crusts
mister	nest	cress	lists
castor	zest	loss	admits
master	seal	across	recruits
disaster	rice	remorse	strawberry

8. Make sentences using each of the words in (7). Write these sentences in your notebook and read them aloud frequently.

9. Answer the following questions, using one of the words in (7) for each:

What do cats catch?

What do mice eat?

What flower does Esther's sister like?

What kind of sauce do you like best on ice cream?

What do we call a bird's home?

10. Ask questions, using each word in the list.

11. Recite carefully the following words:

dogs	baseballs	pansies	snares
claws	footballs	roads	tears
pause	roses	noses	fears
paws	lilies	hairs	sneers
records	zinnias	cares	arrears
scores	has	does	ribs

12. Name all the verbs in the list given above.
13. Name all the flowers in the list given in Exercise 11.
14. What articles used in games are mentioned in the list?
15. Name all the games you like to play.
16. What games are played outdoors?
17. What games do you play indoors?

Lateral Emission Lisps

This type of mispronunciation is due to the fact that the tongue tip is curled back during the production of the sibilants. This forces the breath or voice stream out through the sides of the mouth rather than straight out through the slightly opened teeth. The main problem in the correction of lisps of this order is to learn to relax and depress the tongue tip. For this reason, general relaxation drills should form an important part of each lesson. Assume a relaxed position during the entire lesson, and learn to relax the tongue, throat, and lips at will.

Sometimes the sound issues from only one side of the mouth. The aim should be to have the sibilants issue from the centre of the month. Practice in sending the air stream through the centre of the pursed lips may help to direct attention to the *centred* sound.

Perhaps the most valuable special drill in correcting a lateral lisp is the grooving and blowing exercise on page 379, number 9. You should master this exercise, though it will

naturally be difficult for you. Another helpful device is to protrude the relaxed tongue between the teeth, and blow gently but continuously over the tongue while at the same time withdrawing it to a position behind the teeth which will give the correct sound of the sibilant. It has been said facetiously that the first step in correcting a lateral lisp is to give the pupil a lingual one. This has a germ of truth, since the flat relaxed position of θ is an excellent step to counteract the tenseness and rigidity which causes this fault.

When this relaxation has been mastered, the general drills recommended for practice may be followed.

Nasal Emission Lisps

The first problem to be solved here is to substitute the mouth sound for the incorrect nasal one. Therefore, the first step is to train the ear and the tactile and motor centres to detect instantly the nasal sound. Sometimes pinching the nostrils during the emission of a voiced sound will help you to distinguish between nasal and mouth sounds. If the sound continues unchanged, it is not nasal. Exercises in blowing a candle, a pinwheel, or a cluster of tissue paper streamers will also help. Make sure that you do not blow any air from the nostrils. *Think* how it feels to blow out only through the mouth. Try to reproduce that feeling when you speak. Practice these exercises both with nostrils held and with nostrils released. When this important skill has been attained, the procedure for the correction of lateral lisps may be followed.

Problem II

MUFFLED OR INDISTINCT SPEECH

IF THERE is nothing wrong with the formation of your tongue, lips, or teeth, this indistinctness of articulation is probably caused by sluggish action on the part of the articulatory organs. Perhaps the upper lip remains immobile throughout your entire speech. Perhaps you are not relaxing or flexing your tongue tip precisely enough to produce the proper articulation of the organs. Perhaps you are trying to speak through clenched teeth or with rigid jaw. In any case, if you are sure that you are not suffering from tongue-tie, practice all the exercises given on pages 209 and 210 for freeing the mechanism.

Do the tongue and lip exercises listed on page 379 of this chapter. Read aloud, taking pains not only to pronounce each separate word carefully, but also to phrase in such a way that the divisions of the thought are spaced properly. Try talking to yourself in the glass to discover what is wrong with the production of your sounds.

This combined attack upon the sluggish or rigid mechanism, with the addition of practice in phrasing, should help to clear up your speech and give it the necessary crispness. Notice which combinations of sounds are difficult for you, and give them extra attention.

Here is a list of words which require careful articulation. You might try them both alone and in sentences to test your ability to use your speech mechanism skillfully.

Drills for Careless Speakers

1. acts, respects, complexities, recognizes, fifths, twentieths, thousandths, sequestered, frustrations, ignominious, inextricable, irrevocable, indefatigable, incomprehensible, idiosyncrasies.

2. The wind bloweth where it listeth.

3. JULIET: How art thou out of breath when thou hast breath
To say to me that thou art out of breath?
The excuse that thou dost make in this delay
Is longer than the tale thou dost excuse.
Is thy news good or bad? answer to that:
Say either and I'll stay the circumstance.

4. This is the first of the month; this is the second of the month, etc.

Exercises for Careless Speakers

1. These be times that try men's souls.

2. Self-activity is an essential in the cultivation of personality.

3. The fifth, sixth, and eighth rows may pass to the black-board.

4. A unit may be divided into tenths, hundredths, and thousandths.

5. Springing up, the young man hung up his hat in the hall.

6. Running and jumping are healthful exercises.

7. The younger pupils were asked to assist the teachers.

8. He said he wouldn't give five cents a hundred for such trash.

9. The six bicyclists went out on the speedway to try for a new athletic record.

10. The champion golf player of modern times is Bobby Jones.

11. The boy acts in some respects as though he had lost his wits.

12. Our primitive ancestors celebrated their victories with elaborate feasts.

Problem III

VULGAR SPEECH

THE popular distinction made between vulgar and reputable speech is a pronunciation difference, but this distinction is really only secondary. The significant difference is more fundamentally one of voice quality and speech tone. The voice of the educated person is resonant without being noisy, rich in timbre, medium low in pitch, and varied in pattern. The "common" voice is harsh, or thin, or "flat," and lacks variety and subtlety of modulation.

The first step in improving vulgar speech, then, should be careful, systematic voice training to teach modulation and control, and to add richness to the quality. This training in voice should immediately improve the quality of the vowels by obtaining a more open production. And a more open production will counteract one of the chief characteristics of vulgar speech, which is a pinching, flattening, and nasalizing of the vowel sounds. If, through training, the voice quality can be improved, the mouth will open wider for speech production, the muscles of the throat will relax, and the soft palate will become more flexible and will perform its tasks more efficiently. Thus the common vulgar pronunciation of æ as *ǣ* or even *ē:ǿ*—*mæn* as *mǣn* or *mē:ǿn* and *a* as *ǣ* or *ǣ* and *ask* as *ǣsk* or *ǣsk*—will be eliminated.

There is, too, a tendency in vulgar speech for vowel sounds to slip from a higher to a lower position, and from a frontal to a back position. Thus:

Lower

i > i_ɾ or e_ɾ—siks > si_ɾks or se_ɾks—six .
 e_ɾ > ɛ:—me_ɾt > mɛ:t—met
 u > ʌ—buk > bʌk—book
 a: > ɒ—ga:dŋ > gɒdŋ—garden

Farther Back

i_ɾ > ə—sæt^hi_ɾn > sæt^hən—satin
 a > a:—aɪs > a·ɪ·s—ice
 ɜ: > ɜ_ɾ—hɜ:—hɜ_ɾ—her
 ʌ > ʌ_ɾ—bʌt^hə > bʌ_ɾtə—butter
 ɔ: > ɔ_ɾ—ɔ:l—ɔ_ɾl or ɔ_ɾəl—all
 a: > ɔ: or a_ɾ—hɑ:m > hɔ:m or hq_ɾm—harm

u, which is a rounded sound, is frequently unrounded in vulgar speech: g u d > gu'd (unrounded).

Among the diphthongs, aɪ, aʊ, and ɔɪ suffer most in vulgar speech.

The substitution of aɪ for aɪ among careless or illiterate speakers is almost nation-wide, as is aʊ or ɔʊ for aʊ.

1. For instance, aɪ or even ɔɪ for aɪ—aɪm or a:m or ɔɪm for aɪm, *I'm*.
2. bɪaʊn for bɪaʊn—*brown*.
3. nɔʊ " nɔʊ—*now*.
4. ɜ or ɔɪ for ɜ:—gɜ:l or gɔɪl for *girl*—occurs most often in New York speech, but
5. œ for ɜ:—gœl for gɜ:l—occurs frequently in Southern speech.

Another characteristic of vulgar speech is a tendency to substitute the unvoiced weak sound for the voiceless strong sound, pɪdɪ: for pɪt^hi_ɾ, *pretty*; or to substitute for the voiceless sound its voiced equivalent: w for ʌ, as in wɛ:ə for ʌɛ:ə—*where*; or to substitute the front for the back sound in certain assimilative combinations: mæst for mask—*mask*.

A common failing in vulgar speech is an overemphasis upon consonant sounds, particularly t and s. This pro-

duces a most unpleasant effect in such combinations as

went^{hh}aŭt^{hh}||¹ s^{hh}eɾls^{hh}oɾŭ||

Omissions in vulgar speech are common:

fifth—fɪθ instead of fɪfθ

width—wɪθ instead of wɪdθ

five cents—faɪ seɾnts instead of faɪv seɾnts .

asked—æst instead of askt

little—lɪl instead of lɪtɪ

Additions are also common:

athletics—æθəletɪks instead of æθletɪks

film—fɪləm instead of fɪlm

elm—eləɪm instead of elɪm

Practice Word List for Vulgar or Careless Speech

- | | | | |
|---------------|----------------|----------------|-----------------|
| 1. pretty | 18. hot | 33. coin | 48. dog |
| 2. library | 19. pool | 34. oil burner | 49. elm |
| 3. five cents | 20. fur | 35. First Ave- | 50. crowd |
| 4. acts | 21. mind | nue | 51. length |
| 5. asked | 22. ice cream | 36. twenty | 52. film |
| 6. little | 23. pie | 37. fifth | 53. nice |
| 7. good | 24. word | 38. stenogra- | 54. height |
| 8. putt | 25. insane | phy | 55. radiator |
| 9. put | 26. adult | 39. athletic | 56. absurd |
| 10. cookbook | 27. exquisite | 40. coupon | 57. absorbed |
| 11. earn | 28. masks | 41. eighths | 58. column |
| 12. class | 29. aviator | 42. film | 59. early |
| 13. man | 30. masts | 43. six | 60. candy |
| 14. bird | 31. radio sta- | 44. now | 61. despicable |
| 15. school | tion | 45. because | 62. hundred |
| 16. her | 32. telephone | 46. going to | 63. mischievous |
| 17. champion | booth | 47. look | 64. length |

¹ This use of the symbol (^h) to represent excessive explosiveness is not orthodox, since the aspirate is used commonly only after p, t, and k.

Problem IV

PROVINCIAL DIALECT

SOMETIMES speech is marred by pronunciations which are common to a small division of the country only. These dialects, differing as they do from the standard, make speech conspicuous outside the narrow geographical limits where the dialect is spoken. Since we have agreed that speech which is in any way conspicuous tends to obscure the message by attracting the listener's attention to the manner of saying it, if your speech is to be thoroughly efficient, you will want to substitute for these provincial forms a type of speech which will be inconspicuous among educated people everywhere.

Here are some noticeable types of provincial American dialects:

New England Dialect

n for ɔ:	mɒnɪn for mə:nɪŋ	morning
n " ŋ	" " "	"
a " ʌ	pak " pʌ·k	park
tɪ " tʰ	pətɪIɾ " pʌ·tʰɪIɾ	party
æ " æ	mæɪn " mæn	man
ɒ " ɔ:	kɒl " kɔ:l	call

Southern Dialect

ɪ for e	mɪni: for meɾni:	many
eɾ " ɪ	θeɾŋk " θɪŋk	think
əð " ɛð	ðəð " ðɛð	there

Southern Dialect (*Cont.*)

œ	for	ɜ:	gœl	for	gɜ:l	girl
ɑ:	"	aɪ	ɑ:l	"	aɪl	I'll
eɾə	"	ɪə	heɾə	"	hɪə	here
oɾə	"	ʊə	poɾə	"	pʊə	poor
tɪ	"	tʰ	weɾntɪ	"	weɾntʰ	went
oɾ	"	ɑʊ	oɾt	"	ɑʊt	out

(Sometimes u: is substituted for aʊ, as, əbu:ɾt for əbaʊt.)

Midwestern Dialect

eɾ	for	ɪ	seɾks	for	sɪks	six
ɛ	"	eɾ	bɛd	"	bɛɾd	bed
ɛə	"	æ	ɛəɪoɾʊ	"	æɪoɾʊ	arrow
ʊ	"	u:	ɪʊf	"	ɪu·f	roof
ɒ	"	ɔ:	lɒn	"	lɔ:n	lawn
d	"	tʰ	wɒdə	"	wɔ·tʰə	water

The diphthongs and vowels tend to become inverted when they are followed by the letter *r* in the same syllable:

ɛə	for	ɛə	heə	for	heə	hair
ɪə	"	ɪə	hɪə	"	hɪə	here
ɑɪə	"	ɑɪə	fɑɪə	"	fɑɪə	fire
ɑ	"	ɑ	pɑ·k	"	pɑ·k	park
ə	"	ə	fɑdə	"	fɑdə	father

These lists contain the most common deviations from Standard English which are characteristic of the large geographical divisions of our country. Not every American betrays his regional origin by his speech, of course. Not all New Englanders say mɒnin any more than all Midwesterners say ɛəɪoɾʊ or all New Yorkers say θœd. Yet many cultured people who would scorn to use provincial idioms such as *offen the table* or *up to home* use pronunciations which label them as untraveled in exactly the same way. It is better to adopt a form of speech which conveys thought without intruding ideas of sectionalism.

Problem V

FOREIGN ACCENT

UNDER "Foreign Accent" are grouped all those omissions, substitutions, and additions of sounds or syllables, and all those changes in speech melody, which are due to the influence of a language other than English.

The very best way in which to correct a foreign accent is to take a thorough course in English phonetics under the guidance of a teacher who can give the necessary assistance in ear training and the mechanics of articulation. Such a course should aim at a knowledge of the correct production and the sound value of each isolated sound, and of the changes in words which occur in fluent speech. Special attention should be given to accuracy in stress and length of sounds.

There are, then, three steps to be followed in eliminating foreign accent:

1. Each sound must be heard and produced correctly at will.
2. The principle and application of stress and the principle of strong and weak forms must be mastered.
3. The general rules for English intonation must be mastered and their application to specific situations practiced.

Since the correct hearing of the sound is the fundamental basis for all speech training, exercises for ear training should be an important part of each lesson.

It is natural that if the foreigner's own language contains a sound which is similar to an English sound, he should substitute that old sound in speaking the new language. Here is a list of the commonest mispronunciations of sounds due to the influence of a non-English mother tongue.

Italians and Spaniards frequently change:

i: to ɪ	ʃi:p to ʃɪp	sheep
ɪ " i	ʃɪp " ʃip	ship
u: " u	pu:l " pul	pool
ʊ " u	put " put	put
ɔ: " ɒ	bɔ:t " bɒt	bought
ʌ " a	hɒt " hat	hot

Italians change:

æ to a	bæd to ba:d	bad
ɔ: " a	bɔ:l " ba:l	ball

Spaniards change:

æ to a	bæd to bad	bad
--------	------------	-----

Both change:

p ^h to p ₁	p ^h aɪp ^h to p ₁ aɪp ₁	pipe
t ^h " t	t ^h aɪt ^h " taɪt	tight
θ " t	θri: " tri:	three
ð " d	ðem " de-m	them
ɹ " r	ɹoʊz " roʊz	rose
z _{zz} " z	noʊz _{zz} " noʊz	nose
oʊ " ɒ	noʊz " noʊz	nose

Slavs change:

ʌ	to	ɒ	kʌm	to	kɒm	come
eɾ	"	ɛ:	meɾn	"	mɛ:n	men
æ	"	eɾ	hæt	"	heɾt	hat
ʊ	"	u	put	"	put	put
ɜ:	"	ɛr	hɜ:	"	her	her
ɔ:	"	oɾ	bɔ:t	"	boɾt	bought
θ	"	t	θɪ:	"	tɾi:	three
ð	"	d	ðɛ:ð	"	dɛ:ərɾ	there
ɹ	"	ʀ	dɪɑʊnd	"	dɾɑʊnd	drowned
ŋ	"	ŋg	sɪŋ	"	sɪŋg	sing
ŋg	"	ŋ	jʌŋgə	"	jʌŋə	younger

Almost every vowel is lowered and placed farther back in the throat.

Scandinavians change:

ɪ	to	eɾ or æ	dɪŋk	to	dɾeɾŋk	drink
eɾ	"	e	meɾt	"	met	met
æ	"	eɾ	hænd	"	heɾnd	hand
θ	"	t	θɪŋk	"	tæŋk	think
ð	"	d	ðæt	"	deɾt	that
ʌ	"	ʊ	dʒʌst	"	just	just
dʒ	"	j	"	"	"	"

Germanic peoples are apt to change:

θ	to	t	θɪn	to	tɪn	thin
ð	"	d	ðæt	"	dæt	that
ɹ	"	w or ʀ	ɹoɾʊz	"	woɾʊz or roɾʊz	rose
b	"	b " p ₁	bi:d	"	b ₁ i:d " p ₁ i:d	bead
t ^h	"	d " t ₁	t ^h ɪʌbl	"	d ₁ ɪʌbl " t ₁ ɪʌbl	trouble
d	"	d	bæd	"	bæd	bad
g	"	g	dɒg	"	dɒg	dog
z	"	z	wɒz	"	wɒz or vɒz	was
w	"	v	wʌndəfl	"	vʌndɛɹful	wonderful

French people are apt to change:

e _τ to e	me _τ t to met	met
i: " i	mi:n " min	mean
u: " u	pu:l " pul	pool
ɑ: " ɑ or ɒ	hɑ:d " had or had	hard
ɔ: " ɔ " ɒ	bɔ:n " bɔn " bɒn	born
ɜ: " œ	bɜ:d " bæd	bird
p ^h " p ₁	p ^h ai ₁ p ^h " p ₁ a ₁ p ₁	pipe
k ^h " k ₁	k ^h e _τ ɪk ^h " k ₁ e _τ ɪk ₁	cake
tʃ " ʃ	kætʃ " kaʃ	catch
dʒ " ʒ	dʒʌdʒ " ʒʌʒ	judge

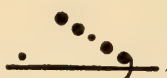
Since French is not a strongly stressed language, for French people the problem of stress should be worked on carefully. French people have difficulty learning that English is a language in which the accented syllable is strongly stressed. This difficulty does not occur among German-speaking people and the other groups whose native tongues are strongly stressed.

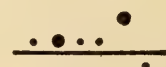
At least as important as the careful pronunciation of each individual sound is the correct slurring and obscuring of unaccented syllables and other changes in vowel values which mark the speech of native speakers. These so-called "weak" forms characterize native speech, and their absence causes the speech to appear either foreign or academic. A careful study of the strong and weak forms, a discussion of which appears on page 350 in the chapter on phonetics, should be made by every student who speaks a language other than English.

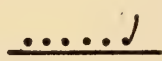
One of the most important differences in languages is the intonation or the melody of the sentence. This differs with each language and must be learned for each before the speech can be said to have been mastered. The student who is learning English for the first time is referred to the discussion of English intonation on page 357, and is urged to listen


carefully to the speech of educated people whose native tongue is English and to imitate consciously the melody of their speech.

Here are a few samples of characteristic sentence melodies for: "He gave me a big cake."

ENGLISH: 

GERMAN: 

FRENCH: 

ITALIAN: 

YIDDISH: 

Practice Word List for Foreign Students

These lists are to be practiced first vertically, and then horizontally in pairs.

(a)		(b)	(a)		(b)
1. merry	—	marry	16. tough	—	thought
2. three	—	tree	17. deaf	—	leaf
3. finger	—	singer	18. tent	—	dent
4. wit	—	with	19. red	—	rose
5. cats	—	dogs	20. single	—	longer
6. sheep	—	ship	21. singe	—	crinkle
7. hit	—	hut	22. tomato	—	potato
8. bird	—	bud	23. banquet	—	bouquet
9. come	—	calm	24. low	—	bow
10. thick	—	this	25. route	—	rout
11. world	—	worth	26. question	—	vacation
12. foot	—	put	27. house	—	mice
13. boot	—	hoof	28. didn't	—	crush
14. though	—	through	29. because	—	granite
15. bough	—	cough	30. order	—	mountain

Words for Practice on Difficult Vowel Sounds

heat, heed, seem, seat, grieve, receive, machine.
hid, women, six, width, hymn, dimple, finger.
head, read, red, said, mend, tether, friend.
hair, care, heir, air, tear, mare, wary.
hat, cash, factory, manager, statue, candy, dashing, language.
half, ask, task, mast, grass, dance, glance.
bird, burn, world, earnest, learn, word, first.
butter, cut, crust, mother, brother, comfortable, luscious.
pool, school, tool, tomb, noon, loose, lose.
book, took, could, should, nook, look, crooked.
lawn, torn, fortune, shore, corner, form, mourn.

Words for Practice on Difficult Diphthong Sounds

fright, nice, time, ninety, crime, lightning, white.
old, know, frozen, comb, roast, told, blow.
our, tower, frown, crowd, crown, around, brow.
oyster, noise, boil, turmoil, foil, coin, destroy.

Words for Practice on Difficult Consonant Sounds

pay, play, pray, keep, kept, sleep, sleepy, slept.
bad, baby, stabbed, bank, broom, bold, bamboo.
wild, wind, wash, wish, wisdom, window, wave.
think, thank, thin, thought, through, theatre, thick.
then, than, this, those, there, mother, together, that.
ten, tan, tin, tub, turkey, tube, torn.
den, din, dash, dad, dawdle, donkey, dreadful.
gentle, just, juggle, jest, gist, ginger, judge.
sing, singer, sang, hanger, ink, sink, twinkle.
spangle, hangar, linger, tingling, strangle, bungle.

Problem VI

STAMMERING

ALTHOUGH people who stammer find difficulty in carrying on a conversation, stammering is really not a speech defect. Even those people who invariably block on certain sounds when they are talking to others are capable of making those sounds when alone or when singing. Many people who stammer when they speak aloud, can whisper with perfect ease. Almost every stammerer can talk freely under some set of favorable circumstances—when he is alone, when he is speaking to one person, or when he is playing a game. This is an important and significant fact. It means that the difficulty which the stammerer feels in communicating with other people is not a speech difficulty, but a COMMUNICATION difficulty.

The statement that stammering is not a speech defect does not mean that the speech used by the stammerer is perfect, nor does it mean that his trouble is imaginary. It does mean that the cause lies not in the speech mechanism, but in the speaker's fear of communicating with other people.

You will notice that the situations where the greatest blocking occurs are those in which you are addressing your superiors at home or in school; or where you find yourself the centre of the attention of more than one person. We

have all suffered from this embarrassment and the awkwardness which results from it. If we feel, for instance, that we are not appropriately dressed, we become self-conscious and often falter in our speech. We cannot give our full attention to what we are saying because of our preoccupation with our unfortunate appearance. Do you remember when you were learning the intricacies of "which fork to use" for your first formal dinner? You surely remember how awkward you were just because you were trying so hard and were afraid all the time that you would disgrace yourself by dropping or spilling something. The same thing happens to a person when he stammers. He fears he will not be able to start speaking, or he thinks ahead, trying to avoid certain sound combinations with which he has had difficulty. Naturally, this fear and this divided attention make his speech awkward and cause him to use his speech mechanism wrongly.

Sometimes the stammerer tightens his jaw so that he cannot move it easily from one position to another. Sometimes he tries to talk while he is holding his breath or even while he is inhaling. As we have already learned that the voice is produced by the outgoing breath, it is easy to see how these people have difficulty in vocalizing. But the fault lies not with the breath mechanism nor with the voice. The reason a stammerer does these things is that his fear of communicating has made him unable to control the complicated speech organism.

Whether the hesitation takes place at the beginning of a speech or whether it takes the form of repeating a certain sound is relatively unimportant. The reason for the hesitation is the fear of the stammerer. Once he is able to convince himself that he really can say every sound in the language as well as anybody, the first step in correcting the difficulty has been taken.

If you are troubled by this hesitation, begin your correction by checking what has been said here. Isn't it true that, under all circumstances where you are sure of yourself, you can speak well?

Doesn't this show you that the difficulty does not lie with your speech? Make a list of the situations in which you find difficulty in expressing yourself. Are they not all situations where you are anxious to do your best and afraid that you will not be equal to the circumstances? Begin today to conquer your fear and to establish a new speech habit which will be proof against nervousness and anxiety.

Here are some rules which will help you:

Rules for Physical Improvement

1. Take regular and sufficient rest. Chronic fatigue is a foe to good speech.

2. A simple, balanced diet is necessary for health. Any physical upset may hinder your speech.

3. Take enough exercise to keep the body in good condition. Do not exercise so vigorously that you are in a state of chronic fatigue. Swimming, skating, walking, and dancing are excellent exercise, since they are rhythmic and are not competitive.

4. Avoid undue excitement or situations of excessive tension, such as football games or exciting motion pictures.

Rules for Mental Exercise

1. Check for yourself the facts stated above on stammering. List the occasions upon which you experience no difficulty: at home; at school; at play; at work; alone; with certain friends; with younger or weaker people.

2. List the situations where you find the greatest difficulty. Can you tell why these situations cause tension? What can you do to relieve this:

Prepare the lesson more carefully?

Think out each remark before saying it?

Try to say just one word at first?

Speak slowly and easily?

3. Seek opportunities to practice speaking. Keep a chart of your weekly program and check every class in which you take a part in the recitation. Make it a kind of game with yourself to see on how many days you can recite at least once in each subject.

Rules for Speech Improvement

1. Practice the breathing exercises listed on page 212 so that you may acquire the power to breathe out naturally and easily when speaking.

2. Practice the vowel drills to develop a full resonant tone and good vowel placement. Remember that the vowel is an uninterrupted voiced tone, and that the impetus comes from the bellows muscles.

3. Practice the phrasing exercises on page 252, which will give you a technique for breaking up your thought into parts which are easy to say on a single breath impulse.

4. Practice reciting and reading aloud either alone or in the speech class for the practice you will get in using the correct vocal production.

5. If, for any reason, you "block" in your speech, relax the muscles of speech at once.

6. Practice conscious relaxation of the throat and jaw

at all times. Do not permit yourself to remain in a tense position.

7. Try to arrange with your speech teacher for some special help in smooth, effortless talking.

8. Remember that there is no sound or combination of sounds which you cannot say.

Problem VII

INDIVIDUAL VOICE PROBLEMS

Introduction

SINCE the voice quality is one of the most potent factors in eliciting the correct emotional response to speech, any marked unpleasantness or inadequacy of voice is a serious handicap. The unpleasant voices which surround us add to the tension of modern life; they are also, to some extent at least, caused by the same tension. Voice faults may be due to a great variety of causes—physical, mental, emotional, or functional. Wherever a serious voice fault is found, no corrective program should be started until after a throat specialist and a speech teacher have both made a diagnosis. This is very important, as the wrong measures may ruin a voice irremediably.

The commonest defects of voice which we find among high school students are inaudibility, hoarseness, stridency, nasality, denasalization, and high pitch. In other words, there are anomalies of volume, quality, and pitch. Any one of these symptoms may have a physical or an emotional cause, or it may be due merely to misuse or inadequate use of the mechanism. It cannot be too often repeated, therefore, that before any exercises or other remedial measures are begun, an accurate diagnosis should be made by a competent physician and a trained speech teacher.

Aphonia

Aphonia is the name given to that vocal disorder which makes impossible the production of a clear voiced sound. It may vary in seriousness from a slight huskiness to a total loss of voice. The first step in attempting a correction of this condition is to ascertain the cause. The most frequent causes are chronic catarrh, strained vocal bands, chronic laryngitis, nodules on the vocal bands, chronic nervous or physical exhaustion, hysteria, or faulty voice production.

With such a variety of possible causes, the importance of discovering the exact cause in each case is obvious. A wise precaution, if your case is serious or of long standing, is to have a thorough examination of the vocal tract made by a throat specialist. If your doctor says that no organic ailment causes the hoarseness, then the matter of vocal production should be carefully investigated.

The chief cause of aphonia which is merely functional is faulty resonance. As we know, in order to have a good, round, carrying tone, we must have balanced resonance, and all the resonators must function. Many people, however, through fatigue or inertia, or because their speech is influenced by another tongue whose chief resonance is in the back of the throat, do not make sufficient effort to use the nasal and front resonance. This deprives the voice of a large percentage of its natural ring and causes needless exertion when it is necessary to speak in a large room or to people at a distance. This overexertion brings about a chronic fatigue especially affecting the muscles of the throat and the larynx. This fatigue, in turn, aggravates the condition of hoarseness, making a greater effort necessary to produce audible speech, and the vicious circle continues.

In order to remedy this condition, you should practice faithfully exercises in projection and in establishing a maxi-

mum head and frontal resonance. You will find some of the following exercises helpful:

1. Practice the breathing exercises given on pages 212–215, paying particular attention to vigor and precision of the action of the abdominal muscles. The effort must be to remove all strain from the delicate throat muscles and to place all the work of projecting the voice stream upon the sturdy muscles of the abdomen and the diaphragm. Work especially to obtain control of the action of the diaphragm on the breath stream.

2. Practice the following exercise, beginning each time with a hum through slightly parted lips:

(a) MMMMMM-ah, MMMMMM-ei, MMMMMM-
eeeeee, MMMMMM-aw, MMMMMM-oo.

(b) Mah Mei Mee Maw Moo.

(c) MMMah ei ee aw oo.

(d) ahMMM eiMMMM eeMMM awMMM ooMMMM.

(e) See-saw see-saw see-saw

Sung rung sung rung ah

Sung rung sung rung ei

Sung rung sung rung ee

3. Practice all exercises for relaxation given on pages 209–210 and those for resonance given on pages 225–228.

Breathiness

This inability to talk in a clear tone differs from real huskiness both in cause and in method of correction. It is usually accompanied by inequalities and lack of control of the breath which show themselves in gasps and in the distressing habit of not pausing for breath until the lungs are practically exhausted. At this point, the listener is often

in the same exhausted condition. The habit is the result of nervousness, lack of poise, or an aggressive desire to occupy the centre of the stage to the exclusion of others. The listing of the causes indicates the steps necessary to effect a cure.

Harsh or Strident Voice

Except in those cases where the rough tone is due to some physical impairment of the vocal mechanism, the strident voice is usually a personality fault rather than a voice fault. It is usually accompanied by those intonations and inflections which we recognize as the outward indication of a lack of inward grace and sympathy. The corrective work must be done from within, then, and supplemented by a thorough course in voice and speech.

Nasality

Nasality is that distortion of the natural timbre or quality of the voice which is due to too great a proportion of nasal resonance.

As has been said before, if the voice is to be audible and pleasant, all the resonators must be used to amplify and balance the tone. The quality of a given tone depends largely on the number and kind of overtones which the resonators add to the fundamental tone. (For a discussion of resonance, see pages 223-225). If we do not have enough nasal resonance, the tone is dull and lifeless. It is easy to realize this if you remember how your voice sounds when you have a cold in your head. This type of vocal fault is called "denasalization." Nasality is the opposite of denasalization, and consists in having too much nasal resonance for the amount of mouth and throat resonance.

The correction of nasality consists in restoring the balance among these three amplifying chambers. The passage between the throat and the mouth may be obstructed by a wrong articulation of the organs, and in order to correct the improper balance, we must widen the passage to the mouth and increase the amount of mouth resonance. The obstruction may be due to a lowering of the soft palate during vocalization; or it may be caused by a tightening of the lower jaw which makes it impossible to relax the muscles of the throat. Sometimes a tension of the whole body, due to nervous strain, communicates itself to the soft palate and mucous membranes of the nasal cavities. This surface tension also changes the resonance. It is also possible to form the habit of bunching the back of the tongue at the back of the mouth so that it blocks the passage unduly. In rarer instances, the unpleasant quality of nasality is due to an obstruction of one of the nostrils through the displacement of one of the small bones which form the septum of the nose. Since this is a possible cause, a thorough examination by a nose specialist should precede other corrective measures. Once it is established that there is no organic reason for the overabundance of nasal resonance, the next step is to discover what is blocking the passage to the oral cavity.

If the soft palate is lowered during vocalization, the following exercises may be found helpful:

1. Take your small mirror in your right hand and stand with your back to the light so that the light is reflected in the mirror. Shine this light into your open mouth. You will see a little red tag of flesh at the end of the roof of your mouth, hanging in front of your throat opening. This tag is called the *uvula*. We are going to use it as an indicator to tell us how the soft palate is acting. Take a short quick

breath through your mouth, trying to have the stream of air hit the roof of your mouth in front of the uvula. Do you notice that, as you breathe in, the uvula vanishes upward and the whole soft palate is raised? Do this several times until you have become familiar with the motions of the uvula.

2. Now begin to pant rhythmically, taking care that the air stream hits the middle of the roof of the mouth. Watch the action of the uvula throughout the exercise. Begin with a count of four and go up gradually to eight. Be very careful not to tire the muscles of the throat and palate while doing this exercise.

3. Now, without taking the quick breath through the mouth, try to make the uvula disappear and the soft palate rise. You will probably find this quite difficult at first, but you can conquer if you are patient. When you are able to raise and lower the soft palate at will, then practice doing it rhythmically to a count of four. Be very careful not to prolong the exercise to the point of fatigue.

4. While you are gaining control of your soft palate, you should also be training your hearing so that you can distinguish clearly between a balanced tone and an unpleasant nasal one. For this ear training, you must have the assistance of your teacher or some other trained person. All the vowel sounds in English are pure oral sounds. Have your teacher pronounce for you the vowel sounds to be found in the chart on page 344, while you listen attentively. Now try to imitate the quality used. If your teacher says that your imitation is a correct one, try to hear the difference between that quality and your usual one. At the same time, watch the action of the soft palate in your mirror and try to keep it high. It sometimes makes it easier to distinguish the right sound from the wrong one if you con-

sciously do first the right one, then the wrong one, then the right one again, and note not only the difference in sound but also the difference in the action of the soft palate.

5. The ear training should be continued faithfully. You should try lists of separate words first, then put the words in sentences and practice saying the sentences aloud. It is much wiser to do these exercises with a teacher until you are absolutely able to distinguish between the correct and the incorrect sound and are able to produce the correct sound at will. You must now become conscious of your voice quality as a whole and must strive to use the new and improved quality all the time.

6. If you find great difficulty in relaxing the lower jaw sufficiently to open a wide passage into the mouth, the best relaxation exercise is to yawn. Practice this in your mirror, noting the action of the soft palate and the throat muscles. When you are able to yawn at will, then practice relaxing the throat without yawning. At first this will be hard to do, and the idea of yawning will produce the full yawn; however, if you persist, you can reach a stage where you can relax the throat muscles at will. This exercise will always be of service to you. When you are tired or nervous, it will help you to relax all over if you can consciously relax your throat muscles in a yawn. See page 222, exercise (2).

7. Sometimes the tongue forms an obstruction by gathering in a bunch at the back of the mouth. The general tongue exercises listed on pages 233–246 should be mastered first. Then the following special tongue relaxation should be practiced:

Place the tip of the tongue lightly against the lower teeth; raise the back of the tongue against the soft palate as for the sound of *k*, but do not make the sound. Lower the tongue quietly to a rest position. The tongue should now

be lying flat in the floor of the mouth. Repeat this exercise until it is possible to allow the tongue to lie at rest in the mouth. If this is found extremely hard to accomplish, a quick breath through the mouth may help to flatten the tongue and establish a sense of how the lowered tongue feels. If the tongue persistently bunches, the grooving and pointing exercises should help.

Next try vowel drills which begin with a tongue tip consonant. For example: tah, lah, dah. Try the same consonants with the vowels, *e* as in *me*, *i* as in *it*, *e* as in *met*: i:, ɪ, eɪ. Try consciously to form all the sounds as far forward as possible and to depress the back of the tongue. If it is impossible for you to gain the power to depress and relax your tongue unaided, a tongue depressor may be used for practice just at first. However, it is well to use artificial aids sparingly, since they introduce an additional step, as, of course, no correction can be claimed until you are able to produce the correct sound without artificial assistance.

Practice Sentences for Nasal Voices

A. These sentences do not contain any nasal sounds:

1. The dog ate the piece of beef which the cat had refused.
2. The boys rode to school with their favorite teachers.
3. Isabel put her toy bear at the foot of the oak tree.
4. Sarah slept late, but Dorothy was awake early.
5. Do you like to read books of travel?

B. These sentences contain many nasal sounds. Practice all the words in which nasal sounds occur first, then read those in which there are no nasal sounds, and then try to read the sentences without confusing nasal and oral sounds.

1. Sam was singing a sad song.
2. The adventures of the Lone Ranger are of interest to many children.

3. Be careful, when you hammer a nail, not to strike your own thumb.
4. The summer sun was sinking in the golden west.
5. The climate changes markedly from the North Pole to the equator.
6. Sulky children are often lonely.
7. I received ten genuine Havana cigars for my birthday.
8. France, England, Germany, Holland, and Spain are all European countries.
9. led—lend; said—send; lad—land; sad—sand; set—sent; word—worm; bird—burn; crowd—crowned; kite—kind; grow—grown; mow—moan; tide—time; die—dime; cry—crime.
10. mine—might; find—fight; load—loan; how—hound; blew—bloom; code—cone; tread—trend; pad—panned; unkept—unkempt; paid—pained; trained—trade.

Denasalization

Denasalization is the opposite of nasality. It results from the lack of sufficient nasal resonance. Although some people who talk in the dull, lifeless voice which is characteristic of this defect are not suffering from any pathological obstruction of the nasal or the nasopharyngeal passages, in almost every case the disorder has had its original cause in such an obstruction, and the person is merely continuing his speech habits after the cause has been removed. The first step in treating a case of denasalization, then, is to have a thorough physical examination by a competent nose specialist to make sure that no adenoid or other growth is present in the nasal passages. If these growths are present, they should be removed, not only from the point of view of improving the speech, but also as a fundamental health measure. Chronic inflammation of the membranes caused by chronic catarrh

might also result in the diminution of the resonating capacity of the cavities. It is essential, then, that any treatment for denasalization should be preceded by a physical examination and by whatever physical care the physician finds necessary.

As soon as your physical condition is found to be satisfactory and the resonators have been restored to normal health, then a thorough course in voice placement and voice production should be taken. Attention to ear training is also important, as you must learn to hear the new and correct placing of sounds by your own voice.

Practice

1. Read aloud the exercises under the consonants m, n, and ŋ which occur on pages 326, 333, and 340 in the section on phonetics, and on pages 455, 465, and 481 in the back of the book.
2. Read aloud the sentences in Exercise B on page 428.

High Pitch

An abnormally high pitch is a real vocal defect, since it has the effect of producing fatigue on the part of the listener, and because it gives an impression of immaturity and lack of repose on the part of the speaker. Of course, we do not all speak with the same natural pitch; young people with undeveloped vocal cords have naturally higher voices than they will have when the cords have attained their full growth. Sopranos have a naturally higher pitch than contraltos, and girls a higher pitch than boys. But if the pitch of your voice is so high that it calls attention to itself; if people are constantly thinking you younger than you are, then perhaps you had better learn to lower your pitch a tone or two.

If you have a good musical ear, this will not be a very difficult task. If you have a piano, it will make things simpler, too. Sit down before the piano and begin a conversation with yourself. Try to find on the piano the note with which you usually begin your remarks. Of course, if you are excited about anything, your pitch will be higher than usual; so, for this exercise, talk only about everyday affairs. Begin to find your natural pitch in relation to middle *C* on the piano. If your pitch is higher than *E* above middle *C*, you had better plan to take it down a little.

Begin by training yourself so that you are conscious of exactly what tone you are beginning on. This means a lot of time experimenting on the piano to find the note. Then, every day, practice intoning or chanting nursery rhymes, poems, and conversation on the tones and half-tones between middle *C* and *E*. When you have a certain tone well "in your ear," try beginning a sentence with that tone, and then check yourself on the piano to see whether or not you were able to strike the right pitch. Test by the piano to make sure that you really struck the note you meant to take. By patient practice every day and a conscious effort to keep the pitch low and the tone free, most cases of high pitch can be corrected.

Sometimes, however, the high pitch is merely one of the symptoms of a too great tension, physical, nervous, or emotional. In such cases, the tension must be removed before the mere ear-training and pitch-consciousness drills can be effective.

Sometimes, too, if insufficient breath support or faulty voice projection does not allow the speaker sufficient audibility for his speech requirements, he may attempt to increase the carrying power of his voice by straining the muscles of the throat and larynx. This local tension will act also on the muscles which control the tension of the vocal bands

(see pages 199–201). The straining should be replaced by relaxed throat muscles, properly energized projection muscles, and mental poise.

Low Pitch

This type of voice is usually found where some physical or emotional illness has left its trace upon the voice. The services of a throat specialist, an endocrinologist, or a psychiatrist may be suggested by the speech teacher. No exercises should be attempted until a complete and accurate diagnosis has been made.

SELECTIONS FOR PRACTICE

WORDS

FOR me words have color, character; they have faces, pouts, manners, gesticulations; they have moods, humors, eccentricities; they have tints, tones, personalities.

Because people cannot see the color of words, the tint of words, the secret ghostly motions of words:—

Because they cannot hear the whispering of words, the rustling of the procession of letters, the dream-flutes and dream-drums which are thinly and weirdly played by words:—

Because they cannot perceive the pouting of words, the frowning and fuming of words, the weeping, the raging and racketing of words:—

Because they are insensible to the phosphorescing of words, the fragrance of words, the noisomeness of words, the tenderness or hardness, the dryness or juiciness of words,—the interchange of values in the gold, the silver and the copper of words:—

Is that any reason why we should not try to make them hear, to make them see, to make them feel? . . .

—LAFCADIO HEARN.

* * *

I AM afraid I am becoming an epicure in words, which is a bad thing to be, unless it is dominated by something infinitely better than itself. But there is a fascination in the mere sound of articulated breath: of consonants that resist with the firmness of a maid of honor, or half or wholly yield to the moving lips; of vowels that flow and murmur each after its kind; the peremptory B and P, the brittle K, the vibrating R, the insinuating S, the feathery F, the velvety V, the bell-voiced M, the tranquil broad A, the penetrating E, the cooing Oo, the emotional O, and the beautiful combinations of alternate rock and stream, as it

were, that they give to the rippling flow of speech—there is a fascination in the skillful handling of these, which the great poets and even prose writers have not disdained to acknowledge and use to recommend their thought.—OLIVER WENDELL HOLMES.

* * *

THE most powerful approach to the reader is always through that which stirs his emotions. Every word, therefore, which has an emotion quality has power as over against the word which is emotionally neutral. The emotion quality of a word may be slight, but wherever it exists at all it is so much to the good. Note such effect words as “cocky”; “mooning”; “tears”; “sighed”; and so forth. There are words that chuckle; words that laugh right out; words that droop and falter. These are the words that grip the reader.—H. A. OVERSTREET, *Influencing Human Behavior*.

I

EXERCISES ON THE VOWELS, DIPHTHONGS, AND CONSONANTS

Vowels

Front Vowels

i:

1. I'm on the Sea! I'm on the Sea!
I am where I would ever be;

If a storm should come and awake the deep,
What matter? I shall ride and sleep.
—BARRY CORNWALL.
2. Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
—TENNYSON.
3. Men are polished, through act and speech,
Each by each,
As pebbles are smoothed on the rolling beach.
—TROWBRIDGE.
4. I
Infirm of purpose!
Give me the daggers: the sleeping and the dead
Are but as pictures: 'tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt.
—SHAKESPEARE.

5. Pygmies are pygmies still, though perched on Alps;
And pyramids are pyramids in vales,
Each man makes his own stature, builds himself.
Virtue alone outbuilds the Pyramids;
Her monuments shall last when Egypt's fall.

—YOUNG.

6. Alas! for the rarity
Of Christian charity
Under the sun!
Oh! it was pitiful!
Near a whole city full,
Home she had none.

—HOOD.

e

7. Here's to the Red of it!
There's not a thread of it,
No, nor a shred of it
From foot to head,
But heroes bled for it,
Faced steel and lead for it,
Precious blood shed for it,
Bathing it Red.

—JOHN DALY.

8. Oh would I were dead now,
Or up in my bed now,
To cover my head now
And have a good cry!

—HOOD.

æ

9. I fear thee, ancient Mariner!
I fear thy skinny hand!
And thou art long, and lank, and brown,
As is the ribbed sea-sand.

—COLERIDGE.

10. I should not see the sandy hourglass run,
But I should think of shallows and of flats
And see my wealthy Andrew dock'd in sand,
Vailing her high-top lower than her ribs,
To kiss her burial.

—SHAKESPEARE.

11. Lysander and myself will fly this place.
Before the time I did Lysander see,
Seem'd Athens as a paradise to me.
—SHAKESPEARE.
12. Where is our usual manager of mirth?
What revels are in hand? Is there no play,
To ease the anguish of a torturing hour?
—SHAKESPEARE.
13. More than prince of cats, I can tell you. O, he's the courageous captain of compliments.

.

The pox of such antic, lisping, affecting fantasticoes: these new tuners of accents! Why is this not a lamentable thing, grand-sire, that we should be thus afflicted with these strange flies, these fashion mongers, these perdona-mi's, who stand so much on the old form that they cannot sit on the old bench?
—SHAKESPEARE.

Middle Vowels

3:

1. Thank God for a world when none may shirk—
Thank God for the splendor of work!
—ANGELA MORGAN.
2. The Master's word
Enraptured the young man heard.
—LONGFELLOW.
3. There the village eddy whirls,
And there the surly village churls,
And the red cloaks of market girls,
Pass onward to Shalott.
—TENNYSON.
4. I bind the sun's throne with a burning zone,
And the moon's with a girdle of pearl.
The volcanoes are dim, and the stars roll and swim,
When the whirlwinds my banner unfurl.
—SHELLEY.

5. Oh thoughts of men accurst!
 Past and to come seem best; things present, worst.
 —SHAKESPEARE.

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6. Who was her father?
 Who was her mother?
 Had she a sister?
 Had she a brother?
 Or was there a dearer one
 Still and a nearer one
 Yet, than all other?
 —HOOD.

7. With everything that pretty bin,
 My lady sweet, arise:
 Arise, arise!
 —SHAKESPEARE.

Δ

8. He all the country could outrun,
 Could leave both man and horse behind;
 And often, ere the chase was done,
 He reel'd and was stone-blind.
 And still there's something in the world
 At which his heart rejoices;
 For when the chiming hounds are out,
 He dearly loves their voices.
 —WORDSWORTH.

9. Tell me not, Sweet, I am unkind
 That from the nunnery
 Of thy chaste breast and quiet mind,
 To war and arms I fly.
 True, a new mistress now I chase,
 The first foe in the field;
 And with a stronger faith embrace
 A sword, a horse, a shield.
 Yet this inconstancy is such
 As you too shall adore;
 I could not love thee, Dear, so much,
 Loved I not Honour more.
 —LOVELACE.

10. Then conquer we must, for our cause it is just,
And this be our motto, "In God is our trust!"

—KEY.

11. War, he sung, is toil and trouble,
Honour but an empty bubble.

—DRYDEN.

12. We are such stuff as dreams are made on.

—SHAKESPEARE.

13. Under the greenwood tree
Who loves to lie with me,
And tune his merry note
Unto the sweet bird's throat—
Come hither, come hither, come hither!
Here shall we see
No enemy
But winter and rough weather.

Who doth ambition shun
And loves to live i' the sun,
Seeking the food he eats
And pleased with what he gets—
Come hither, come hither, come hither!
Here shall he see
No enemy
But winter and rough weather.

—SHAKESPEARE.

Back Vowels

u:

She left the web, she left the loom,
She made three paces thro' the room,
She saw the water-lily bloom,
She saw the helmet and the plume,
She look'd down to Camelot.

—TENNYSON.

2. Clear and cool, clear and cool,
 By laughing shallow, and dreaming pool;
 Cool and clear, cool and clear,
 By shining shingle, and foaming weir;
 Under the crag when the ouzel sings,
 And the ivied wall when the church-bell rings,
 Undefined for the undefined,
 Play by me, bathe in me, mother and child.

—CHARLES KINGSLEY.

u: and ju:

3. New occasions teach new duties;
 Time makes ancient good uncouth:
 They must upward still, and onward,
 Who would keep abreast of Truth.

—LOWELL.

4. It ceased; yet still the sails made on
 A pleasant noise till noon,
 A noise like of a hidden brook
 In the leafy month of June,
 That to the sleeping woods all night
 Singeth a quiet tune.

—COLERIDGE.

U

5. "How," cried the Mayor, "d'ye think I'd brook
 Being worse treated than a cook?"

—BROWNING.

6. And this our life, exempt from public haunt,
 Finds tongues in trees, books in the running brooks,
 Sermons in stones, and good in everything.

—SHAKESPEARE.

7. Brown skeletons of leaves that lag
 My forest brook along;
 When the ivy-tod is heavy with snow,
 And the owlet whoops to the wolf below,
 That eats the she-wolf's young.

—COLERIDGE.

o:

8. "Now tell us all about the war,
And what they fought each other for."
—SOUTHEY.
9. I am the daughter of earth and water,
And the nursling of the sky.
—SHELLEY.
10. That orbèd maiden, with white fire laden,
Whom mortals call the Moon.
—SHELLEY.
11. I saw a boy with eager eye
Open a book upon a stall
And read as he'd devour it all;
Which, when the stall-man did espy,
Soon to the boy I heard him call,
"You sir, you never buy a book,
Therefore in one you shall not look."
The boy pass'd slowly on, and with a sigh,
He wished he never had been taught to read,
Then of the old churl's books he should have had no
need.
—MARY LAMB.

o: and ʊ

12. If a Hottentot tot taught a Hottentot tot
To talk e'er the tot could totter
Ought the Hottentot tot be taught to say aught,
Or what ought to be taught her?
—*Nonsense Verse.*

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13. To sit in solemn silence in a dull, dark dock
Of a pestilential prison, with a life-long lock,
Awaiting the sensation of a short, sharp shock
From a cheap and chippy chopper on a big, black block.
—W. S. GILBERT.

14. At length did cross an Albatross;
Thorough the fog it came;
As if it had been a Christian soul,
We hailed it in God's name.

—COLERIDGE.

15. If to this you add what Solomon says of scoffers, that
"they are an abomination to mankind," (Proverbs, XXIV:9)
let him that thinks fit, scoff on, and be a scoffer still; but I account
them enemies to me, and to all that love virtue and Angling.

—IZAACK WALTON.

16. What thou art we know not;
What is most like thee?
From rainbow clouds there flow not
Drops so bright to see
As from thy presence showers a rain of melody.

—SHELLEY.

a:

17. A tar bought two tarts from a Tartar.
Said the tar to the Tartar: "Too tart are
These tarts. Now, a tart
Made out of cream o' tart—"
But "ta-ta!" to the tar said the Tartar.

—*Nonsense Verse.*

18. Here's Floyd Ireson for his hard heart,
Tarred and feathered and carried in a cart
By the women of Marblehead.

—WHITTIER.

19. Hurrah! hurrah! a single field
Hath turned the chance of war!
Hurrah! hurrah! for Ivry, and King
Henry of Navarre.

—MACAULAY.

20. As half in shade and half in sun
This world along its path advances,
May that side the sun's upon
Be all that e'er shall meet thy glances:

—MOORE.

a:

21. Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar
When I put out to sea.

.
Twilight and evening bell
And after that the dark!
And may there be no sadness of farewell,
When I embark.

—TENNYSON.

22. Fine art is that in which the hand, the head and the heart
go together.

—RUSKIN.

23. Hark! Hark! the lark at heav'n's gate sings.

—SHAKESPEARE.

a: o: u

24. We look before and after
And pine for what is not;
Our sincerest laughter
With some pain is fraught;
Our sweetest songs are those that
Tell of saddest thought.

—SHELLEY.

25. Give me that man
That is not passion's slave and I will wear him
In my heart's core, ay in my heart of heart
As I do thee.

—SHAKESPEARE.

Diphthongs

ei

1. And the wheel's kick, and the wind's song,
 and the white sail's shaking,
And a grey mist on the sea's face, and
 a grey dawn breaking.

—MASEFIELD.
2. On thy fair bosom, silver lake,
 The wild swan spreads the snowy sail,
And round his breast the ripples break,
 As down he bears before the gale.

—PERCIVAL.
3. “To patch, nay ogle, might become a saint,
Nor could it sure be such a sin to paint.
But since, alas! frail beauty must decay,
Curled or uncurled, since locks will turn to gray;
Since painted or not painted, all shall fade,
And she who scorns a man must die a maid;
What then remains but well our power to use,
And keep good-humour still, whate'er we lose?
And trust me dear, good-humour can prevail,
When airs, and flights, and screams and scolding fail.
Beauties in vain their pretty eyes may roll;
Charms strike the sight, but merit wins the soul.”
So spoke the dame, but no applause ensued.

—POPE

LI

4. Boys flying kites haul in their white-winged birds;
You can't do that way when you're flying words.
"Careful with fire," is good advice we know;
"Careful with words," is ten times doubly so.
Thoughts unexpressed may sometimes fall back dead;
But God himself can't kill them when they're said.
- WILL CARLETON.

5. Land where my fathers died,
Land of the pilgrim's pride,
From every mountain side,
Let Freedom ring.

—SAMUEL FRANCIS SMITH.

6. "Strike—till the last armed foe expires;
Strike—for your altars and your fires;
Strike—for the green graves of your sires;
God—and your native land!"

—FITZ-GREENE HALLECK.

7. Lives of great men all remind us
We can make our lives sublime,
And departing leave behind us
Footprints on the sands of time.

—LONGFELLOW.

8. I saw the spires of Oxford
As I was passing by,
The gray spires of Oxford
Against a pearl-gray sky;
My heart was with the Oxford men
Who went abroad to die.

—WINIFRED M. LETTS.

9. Fly, brother, fly, more high, more high!
Or we shall be belated.

—COLERIDGE.

10. Here's a sigh to those who love me,
And a smile to those who hate;
And whatever sky's above me,
Here's a heart for any fate.

—BYRON.

11. The leaves, the little birds and I,
The fleece clouds and the sweet, sweet sky,
The pages singing as they ride
Down there, down there where the river is wide—
Heigh-ho, what a day! What a lovely day!
Even too lovely to hop and play
With my sheep
Or sleep

In the sun. —WILLIAM ALEXANDER PERCY.

12. Hath Romeo slain himself? say thou but 'I,'
And that bare vowel 'I,' shall poison more
Than the death-darting eye of cockatrice:
I am not I. If there be such an I,
Or those eyes shut that make the answer 'I'
If he be slain, say 'I': or if not, no:
Brief sounds determine of my weal or woe.

—SHAKESPEARE.

OU

13. The ocean old,
Centuries old,
Strong as youth, and as uncontrolled,
Paces restless to and fro,
Up and down the sands of gold.

—LONGFELLOW.

14. Sweet and low, sweet and low,
Wind of the western sea,
Low, low, breathe and blow,
Wind of the western sea!
Over the rolling waters go,
Come from the dying moon, and blow,
Blow him again to me;
While my little one, while my pretty one, sleeps.

—TENNYSON.

15. Lead out the pageant, sad and slow,
As fits an universal woe,
Let the long, long procession go,
And let the sorrowing crowd about it grow,
And let the mournful martial music blow;
The last great Englishman is low.

—TENNYSON.

16. I sift the snow on the mountains below,
And their great pines groan aghast.

—SHELLEY.

au

17. Sweet sounds rose slowly through their mouths,
And from their bodies passed;
Around, around, flew each sweet sound,
Then darted to the sun;
Slowly the sounds came back again,
Now mixed, now one by one.
—COLERIDGE.
18. About, about, in reel and rout,
The death-fires danced at night,
The water, like a witch's oils,
Burnt green, and blue and white.
—COLERIDGE.
19. In lowly dale, fast by a river's side,
With woody hill o'er hill encompassed round,
A most enchanting wizard did abide,
Than whom a fiend more foul is nowhere found.
It was, I ween, a lovely spot of ground.
—JAMES THOMSON.
20. To Farmer Moss, in Langar Vale came down
His only daughter from her school in town;
A tender timid maid! who knew not how
To pass a pig-sty, or to face a cow.
—CRABBE.
21. The gaudy, blabbing and remorseful day
Is crept into the bosom of the sea,
And now loud-howling wolves arouse the jades
That drag the tragic melancholy night;
Who with their drowsy, slow and flagging wings
Clip dead men's graves, and from their misty jaws
Breathe foul contagious darkness in the air.
—SHAKESPEARE.
22. Now is the winter of our discontent
Made glorious summer by this son of York,
And all the clouds that lour'd upon our house
In the deep bosom of the ocean buried.
—SHAKESPEARE.

OI

23. Toiling, rejoicing, sorrowing,
Onward through life he goes.
—LONGFELLOW.
24. What are we set on earth for? Say to toil;
Nor seek to leave thy tending of the vines
For all the heat o' the day, till it declines,
And death's mild curfew shall from work assoil.
God did anoint thee with his odorous oil,
To wrestle, not to reign; and he assigns
All thy tears over, like pure crystallines,
For younger fellow-workers of the soil
To wear for amulets. So others shall
Take patience, labour, to their heart and hand,
From thy hand and thy heart and thy brave cheer,
And God's grace fructify through thee to all.
The least flower with a brimming cup may stand,
And share its dewdrop with another near.
—ELIZABETH BARRETT BROWNING.
25. The cataract strong then plunges along,
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Recoiling, turmoiling, and toiling and boiling.
—SOUTHEY.
26. Here come moe [more] voices.
Your voices; for your voices I have fought;
Watched for your voices; for your voices bear
Of wounds two dozen odd; battles thrice six
I have seen, and heard of: for your voices have
Done many things, some less, some more; your voices;
Indeed I would be consul.
—SHAKESPEARE.
27. What if it be a poison, which the friar
Subtly hath minister'd to have me dead?
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How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? there's a fearful point.
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O, if I wake, shall I not be distraught,
 Environed with all these hideous fears?
 And madly play with my forefathers' joints?

O, look! methinks I see my cousin's ghost
 Seeking out Romeo, that did spit his body
 Upon a rapier's point.

—SHAKESPEARE.

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28. Here again, here, here, here, happy year!
 O warble unchidden, unbidden!
 Summer is coming, is coming, my dear,
 And all the winters are hidden.

—TENNYSON.

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29. To one who has been long in city pent,
 'Tis very sweet to look into the fair
 And open face of heaven,—to breathe a prayer
 Full in the smile of the blue firmament.
 Who is more happy, when, with heart's content,
 Fatigued he sinks into some pleasant lair
 Of wavy grass, and reads a debonair
 And gentle tale of love and languishment?
 Returning home at evening with an ear
 Catching the notes of Philomel, an eye
 Watching the sailing cloudlets' bright career,
 He mourns the day so soon has glided by:
 E'en like the passage of an angel's tear
 That falls through the clear ether silently.

—KEATS.

30. . . . with music loud and long,
 I would build that dome in air,
 That sunny dome! those caves of ice!
 And all who heard should see them there,
 And all should cry, Beware! Beware!
 His flashing eyes, his floating hair!
 Weave a circle round him thrice,
 And close your eyes with holy dread,
 For he on honey-dew hath fed,
 And drunk the milk of Paradise.

—COLERIDGE.

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31. Standing before
Her father's door
He saw the form of his promised bride.
—LONGFELLOW.
32. I never was on the dull tame shore,
But I lov'd the great Sea more and more.
—PROCTER.
33. His great fires up the chimney roared,
The stranger feasted at his board.
—LONGFELLOW.

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34. Now the hungry lion roars,
And the wolf howls the moon;
Whilst the heavy ploughman snores,
All with weary task fordone.
Now the wasted brands do glow,
Whilst the screech-owl, screeching loud,
Puts the wretch that lies in woe
In remembrance of a shroud.
Now it is the time of night,
That the graves, all gaping wide,
Every one lets forth his sprite,
In the church-way paths to glide:
And we fairies, that do run
By the triple Hecate's team
From the presence of the sun,
Following darkness like a dream,
Now are frolic; not a mouse
Shall disturb this hallow'd house:
I am sent with broom before,
To sweep the dust behind the door.
—SHAKESPEARE.

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35. Unto the pure all things are pure.
—*New Testament.*
36. I'll make assurance double sure
And take a bond of fate.
—SHAKESPEARE.

Consonants

b

1. Beat an empty barrel with the handle of a broom,
Boom, boom, boom!
—VACHEL LINDSAY.
2. The barbarous Hubert took a bribe
To kill the royal babe.
3. Under the bludgeonings of chance
My head is bloody, but unbowed.
—HENLEY.
4. He buffeted the Breton man about both his cheeks,
He beat both the boys, he nearly burst their ribs.
—LANGLAND.
5. Blow, bugle, blow, set the wild echoes flying.
—TENNYSON.
6. I chatter over stony ways,
In little sharps and trebles,
I bubble into eddyng bays,
I babble on the pebbles.
—TENNYSON.
7. For we cannot help agreeing that no living human being
Ever yet was blessed with seeing bird above his chamber
door,
Bird or beast upon the sculptured bust above his chamber
door.
—POE.
8. You big black boundin' beggar—for you broke a British
square!
—KIPLING.
9. Like to a mortal butcher, bent to kill
On his bow-back he hath a battle set
Of bristly pikes that ever threat his foes.
10. Busk, busk, and boune! Thou mount'st behind
Upon my black barb steed.
—SCOTT.

11. Whereat with blade, with bloody blameful blade,
He bravely broach'd his boiling bloody breast.
—SHAKESPEARE.
12. Double, double, toil and trouble;
Fire burn, and cauldron bubble.
—SHAKESPEARE.
13. Thus ever did rebellion find rebuke.
—SHAKESPEARE.
14. The broad sun above laughed a pitiless laugh,
'Neath our feet broke the brittle bright stubble like chaff.
—BROWNING.

P

1. Pleasures are like poppies spread.
—BURNS.
2. Not of the princes and prelates with periwigged charioteers
Riding triumphantly laurelled to lap the fat of the years,—
Rather the scorned—the rejected—the men hemmed in
with the spears.
—MASEFIELD.
3. And it pulses through the pleasures of the city and the pain
That surround the singing organ like a large eternal
light;
And they've given it a glory and a part to play again
In the Symphony that rules the day and night.
—ALFRED NOYES.
4. "Oh for a trap, a trap, a trap!"
Just as he said this, what should hap
At the chamber door but a gentle tap?
—BROWNING.
5. From rippled water to dappled swamp,
From purple glory to scarlet pomp.
6. Speak the speech, I pray you, as I pronounced it to you,
trippingly on the tongue.
—SHAKESPEARE.

7.

THE PIPER

Piping down the valleys wild,
 Piping songs of pleasant glee,
 On a cloud I saw a child,
 And he laughing said to me:
 "Pipe a song about a lamb!"
 So I piped with merry cheer
 "Piper, pipe that song again!"
 So I piped: he wept to hear.
 "Drop thy pipe, thy happy pipe;
 Sing thy songs of happy cheer!"
 So I sang the same again,
 While he wept with joy to hear.
 "Piper, sit thee down and write
 In a book that all may read."
 So he vanished from my sight;
 And I plucked a hollow reed,
 And I made a rural pen,
 And I stained the water clear,
 And I wrote my happy songs
 Every child may joy to hear.

—BLAKE.

m

Note the resultant expression of feeling where the sound *m* is held a trifle longer than usual in these selections.

1. We are the music makers,
 And we are the dreamers of dreams,
 Wandering by lone sea-breakers,
 And sitting by desolate streams;
 World-losers and world-forsakers,
 On whom the pale moon gleams:
 Yet we are the movers and shakers
 Of the world forever, it seems.
 —ARTHUR O'SHAUGNESSY.
2. Can any mortal mixture of earth's mould
 Breathe such divine, enchanting ravishment?
 —MILTON.

3. The mountains look on Marathon,
And Marathon looks on the sea,
And musing there an hour alone,
I dreamed that Greece might still be free;
For standing on the Persian grave,
I could not deem myself a slave.

—BYRON.

4. This is the forest primeval. The murmuring pines and the
hemlocks,
Bearded with moss, and in garments green, indistinct in
the twilight,
Stand like Druids of eld, with voices sad and prophetic,
Stand like harpers hoar, with beards that rest on their
bosoms.

—LONGFELLOW.

5. And the muttering grew to a grumbling;
And the grumbling grew to a mighty rumbling;
And out of the houses the rats came tumbling.

—BROWNING.

- 6. Oberon:** Thou rememberest
Since once I sat upon a promontory,
And heard a mermaid on a dolphin's back
Uttering such dulcet and harmonious breath
That the rude sea grew civil at her song,
And certain stars shot madly from their spheres,
To hear the sea-maid's music.

Puck:

I remember.

—SHAKESPEARE.

7. A trim exploit, a manly enterprise,
To conjure tears up in a poor maid's eyes.

—SHAKESPEARE.

w and \mathfrak{M}

1. Whether it rain, or whether it snow,
We shall have weather, whether or no.
—*Old Spanish Proverb.*

2. O wild West Wind, thou breath of Autumn's being

.

Wild Spirit, which art moving everywhere;
Destroyer and Preserver; hear, O, hear!

—SHELLEY.

3. It's a warm wind, the west wind, full of bird cries,
I never hear the west wind but tears are in my eyes.
For it comes from the west lands, the old brown hills,
And April's in the west wind, and daffodils.

—MASEFIELD.

4. Sweet and low, sweet and low,
Wind of the western sea.

—TENNYSON.

5. The river Weser, deep and wide,
Washes its wall on the southern side.

—BROWNING.

6. Why, then, and for what are we waiting?
There are three words to speak:
We will it and what is the foeman
But the dream-strong, wakened and weak.

—MORRIS.

7. Over the cobbles he clattered and clashed in the dark inn-
yard,
And he tapped with his whip on the shutters, but all was
locked and barred;
He whistled a tune to the window, and who should be wait-
ing there
But the landlord's black-eyed daughter, Bess, the landlord's
daughter,
Plaiting a dark red love-knot into her long black hair.

—NOYES.

8. Into this Universe, and *Why* not knowing
Nor *Whence*, like Water willy-nilly flowing;
And out of it, as Wind along the Waste,
I know not *Whither*, willy-nilly blowing.

—*The Rubáiyát of Omar Kháyyám.*

9. This man, with lime and rough-cast, doth present
Wall, that vile Wall which did these lovers sunder;
And through Wall's chink, poor souls, they are content
To whisper. At the which let no man wonder.
—SHAKESPEARE.
10. How now, spirit! whither wander you?
—SHAKESPEARE.
11. Wherefore rejoice, what conquest brings he home?
What tributaries follow him to Rome,
To grace in captive bonds his chariot wheels?
—SHAKESPEARE.
12. A man that had a wife with such a wit, he might say,
"Wit, whither wilt?"
—SHAKESPEARE.
13. Wind away.
Begone, I say.
I will not to wedding with thee.
—SHAKESPEARE.
14. And the wet west wind swooping down on the swallows.
—AUSLANDER.

f

1. The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea.
—COLERIDGE.
2. The flower ripens in its place,
Ripens and fades and falls and hath no toil
Fast rooted in the fruitful soil.
—TENNYSON.
3. Fat as fiends that feed on blood.
—SHELLEY.
4. Far from her and far from France
Faithless Frederick onward rides.
—SCOTT.
5. Half seen by fits, by fits half heard,
Pale spectres flit along.
—SCOTT.

6. Full fathom five thy father lies.
—SHAKESPEARE.
7. Gallop apace you fiery-footed steeds
Towards Phœbus' lodging.
—SHAKESPEARE.
8. After life's fitful fever he sleeps well.
—SHAKESPEARE
9. Most friendship is feigning, most loving mere folly.
—SHAKESPEARE.
10. Foot it featly here and there.
—SHAKESPEARE.
11. Fair is foul, and foul is fair,
Hover through the fog and filthy air.
—SHAKESPEARE.
12. My lord, they say five moons were seen tonight,
Four fixed; and the fifth did whirl about
The other four in endless motion.
—SHAKESPEARE.
13. A fool, a fool! I met a fool i' the forest,
A motley fool; a miserable world!
As I do live by food, I met a fool,
Who laid him down and basked him in the sun,
And railed on Lady Fortune in good terms,
In good set terms and yet a motley fool.
"Good morrow, fool," quoth I. "No, sir," quoth he,
"Call me not fool till Heaven hath sent me fortune."
—SHAKESPEARE.

V

1. Vanity of vanities, saith the preacher, all is vanity.
—Ecclesiastes.
2. Long stood Sir Bedivere
Revolving many memories, till the hull
Looked one black dot against the verge of dawn.
—TENNYSON.
3. O sweet Oliver
O brave Oliver,
Leave me not behind thee.
—SHAKESPEARE.

4. Robin! Robin! Robin! All his merry thieves
 Answer as the bugle note shivers through the leaves,
 Calling as he used to call, faint and far away,
 In Sherwood, in Sherwood, about the break of day.
—NOYES.
5. That over night a rose could come
 I, one time, did believe,
 For when the fairies live with one
 They wilfully deceive.
—CAROLINE GILTINAN.
6. The face that in our vision feels
 Again the venom that we flung,
 Transfigured to the world reveals
 The vigilance to which we clung.
 Shrewd, hallowed, harassed, and among
 The mysteries that are untold,
 The face we see was never young,
 Nor could it ever have been old.
—ROBINSON, *Lincoln*.
7. Most sweet voices! . . .
 Better it is to die, better to starve,
 Than crave the hire which first we do deserve.
 Why in this wolvish toge should I stand here;
 To beg of Hob and Dick that do appear,
 Their needless vouches?
—SHAKESPEARE.
8. Look, love, what envious streaks
 Do lace the severing clouds in yonder east.
—SHAKESPEARE.
9. *Gloster:* But shall I live in hope?
 Anne: All men, I hope, live so.
 Gloster: Vouchsafe to wear this ring.
 Anne: To take is not to give.
—SHAKESPEARE.
10. Who ever loved that loved not at first sight?
—MARLOWE.

d and θ

(th voiced and voiceless)

1. All in the golden weather, forth let us ride today,
You and I together, on the King's Highway,
The blue skies above us, and below the shining sea;
There's many a road to travel, but it's this road for me.
—JOHN STEVEN MCGROARTY.
2. First of this thing and that thing and t'other thing think.
—SHELLEY.
3. The chief's eye flashed; but presently
Softened itself, as sheathes
A film the mother eagle's eye
When her bruised eaglet breathes.
—BROWNING.
4. Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught!
—LONGFELLOW.
5. And around it columns of smoke, upwreathing,
Rose from the boiling, bubbling, seething
Caldron, that glowed,
And overflowed
With the black tar, heated for the sheathing.
—LONGFELLOW.
6. When crew and captain understand each other to the core,
It takes a gale and more than a gale to put their ship ashore;
For the one will do what the other commands, although
they are chilled to the bone,
And both together can live through weather that neither
can face alone.
—KIPLING.
7. Breathes there the man with soul so dead
Who never to himself hath said,
This is my own, my native land!
Whose heart hath ne'er within him burn'd
As home his footsteps he hath turn'd
From wandering on a foreign strand?
—SCOTT.

8. Whither midst falling dew
While glow the heavens with the last steps of day,
Far through their rosy depths dost thou pursue
Thy solitary way?
—BRYANT.
9. If I profane with my unworthiest hand
This holy shrine, the gentle fine is this:
My lips two blushing pilgrims ready stand
To smooth that rough touch with a tender kiss.
—SHAKESPEARE.
10. (a) My worthy thane
You do unbend your noble strength to think
So brainsickly of things. Go get some water
And wash this filthy witness from your hands.
—SHAKESPEARE.
- (b) The earth hath bubbles as the water has,
And these are of them; whither are they vanish'd?
—SHAKESPEARE.
- (c) Into the air, and what seemed corporeal melted
As breath into the wind. Would they had stay'd!
—SHAKESPEARE.
- (d) They met me in the day of success; and I have learned
by the perfectest report, they have more in them than
mortal knowledge. When I burned in desire to question
them further, they made themselves air, into which
they vanished!
—SHAKESPEARE.
11. This royal throne of kings, this scepter'd isle,
This earth of majesty, this seat of Mars,
This other Eden, demi-paradise;
This fortress built by nature for herself,
Against infection and the hand of war;
This happy breed of men, this little world;
This precious stone set in the silver sea,
Which serves it in the office of a wall,
Or as a moat defensive to a house,
Against the envy of less happy lands;
This blessed plot, this earth, this realm, this England.
—SHAKESPEARE.

12. Under a spreading chestnut-tree
The village smithy stands;
The smith, a mighty man is he,
With large and sinewy hands.
—LONGFELLOW.

t

1. Tiger! tiger! burning bright,
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry.
—BLAKE.
2. Seeds in a dry pod, tick, tick, tick,
Tick, tick, tick like mites in a quarrel.
—EDGAR LEE MASTERS.
3. Till, now on the stroke of midnight,
Cold, on the stroke of midnight,
The tip of one finger touched it! The trigger at least was
hers!
—NOYES.
4. Next November, limping, battered,
Blinded in a whirl of leaf,
Worn of want and travel-tattered,
Next November limping, battered,
Now the goodly ships are shattered,
Far at sea on rock and reef.
—AUSTIN DOBSON.
5. What passing bells for those who die as cattle
Only the monstrous anger of the guns
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
—OWEN.
6. Out spake the ancient fisherman: "Oh, what was that,
my daughter?"
" 'Twas nothing but a pebble, sir, I threw into the water."
—HOLMES.

7. I saw her last night at a party
 (The elegant party at Mead's)
 And looking remarkably hearty
 For a widow so young in her weeds,
 —JOHN G. SAXE.

8. Night's candles are burnt out and jocund day
 Stands tiptoe on the misty mountain tops.

Yon light is not daylight, I know it, I:
 It is some meteor that the sun exhales
 To be to thee this night a torch bearer
 And light thee on thy way to Mantua.
 Therefore, stay yet: thou need'st not to begone,
 Let me be ta'en, let me be put to death;
 I am content if thou wilt have it so.

—SHAKESPEARE.

9. Small feet were pattering, wooden shoes clattering,
 Little hands clapping, and little tongues chattering;
 And, like fowls in a farm-yard where barley is scattering,
 Out came the children running.

—BROWNING.

d

1. These are the dead, the debt is due;
 Dust claims dust, and we die too.
 —SHELLEY.

2. The day is done, and the darkness
 Falls from the wings of Night,
 As a feather is wafted downward
 From an eagle in his flight.

—LONGFELLOW.

3. Dim drums throbbing, in the hills half heard.
 —G. K. CHESTERTON.

4. By the rude bridge that arched the flood,
 Their flag to April's breeze unfurled,
 Here once the embattled farmers stood,
 And fired the shot heard round the world.

—EMERSON.

5. Stripped of his proud and martial dress
 Uncurbed, unreined, and riderless,
 With darting eye, and nostril spread,
 And heavy and impatient tread,
 He came, and oft that eye so proud
 Asked for his rider in the crowd.
6. This I beheld, or dreamed it in a dream:—
 There spread a cloud of dust along a plain;
 And underneath the cloud, or in it, raged
 A furious battle, and men yelled, and swords
 Shocked upon swords and shields.

—SILL.

n

1. Alone, alone, all, all alone,
 Alone on a wide, wide sea!
2. Ah! when the wanderer, lonely, friendless,
 In foreign harbors shall behold
 That flag unrolled,
 'Twill be as a friendly hand
 Stretched out from his native land,
 Filling his heart with memories sweet and endless!

—COLERIDGE.

—LONGFELLOW.

3. They now to fight are gone
 Armour on armour shone,
 Drum now to drum did groan,
 To hear was wonder;
 That with the cries they make
 The very earth did shake:
 Trumpet to trumpet spake,
 Thunder to thunder.

—DRYDEN.

4. The noise is gone through Normandy; the noise is gone
 alone. . . .

—G. K. CHESTERTON.

5. Before that last weird battle in the west
 There came on Arthur sleeping, Gawain kill'd
 In Lancelot's war, the ghost of Gawain blown
 Along a wandering wind, and past his ear
 Went shrilling: "Hollow, hollow all delight!
 Hail king! tomorrow thou shalt pass away.
 Farewell! there is an isle of rest for thee.
 And I am blown along a wandering wind,
 And hollow, hollow, hollow all delight."
 And fainter onward, like wild birds that change
 Their season in the night and wail their way
 From cloud to cloud, down the long wind the dream
 Shrilled; but in going mingled with dim cries
 Far in the moonlit haze among the hills,
 As of some lonely city sacked at night,
 When all is lost, and wife and child with wail
 Pass to new lords; and Arthur woke and called,
 "Who spake? A dream. O light upon the wind,
 Thine, Gawain, was the voice—are these dim cries
 Thine? or doth all that haunts the waste and wild
 Mourn, knowing it will go along with me?"

—TENNYSON.

1

1. A lady fair to look on, all in linen clad.

—LANGLAND.

2. Elaine the fair, Elaine the lovable,
 Elaine, the lily maid of Astolat,
 High in her chamber up a tower to the east,
 Guarded the sacred shield of Launcelot.

—TENNYSON.

3. The words leapt like a leaping sword;
 "Sail on! sail on! sail on! and on!"

—JOAQUIN MILLER.

4. Come down to Kew in lilac time, in lilac time, in lilac time;
 Come down to Kew in lilac time (it isn't far from London!)
 And you shall wander hand in hand with love in summer's
 wonderland;
 Come down to Kew in lilac time (it isn't far from London!)

—NOYES.

5. Airy, fairy Lilian,
 Flitting, fairy Lilian,
 When I ask her if she love me,
 Clasps her tiny hand above me,
 Laughing all she can;
 She'll not tell me if she love me,
 Cruel little Lilian.

—TENNYSON.

6. Oh, from out the sounding cells,
 What a gush of euphony voluminously wells!
 How it swells!
 How it dwells
 On the future; how it tells
 Of the rapture that impels
 To the swinging and the ringing
 Of the bells, bells, bells,
 Of the bells, bells, bells, bells,
 Bells, bells, bells—
 To the rhyming and the chiming of the bells.

—POE.

7. The splendor falls on castle walls
 And snowy summits old in story:
 The long light shakes across the lakes,
 And the wild cataract leaps in glory.
 Blow, bugle, blow, set the wild echoes flying,
 Blow, bugle; answer, echoes, dying, dying, dying.

—TENNYSON.

8. Philomel, with melody,
 Sing in our sweet lullaby;
 Lulla, lulla, lullaby; lulla, lulla, lullaby!
 Never harm,
 Nor spell nor charm,
 Come our lovely lady nigh;
 So good night, with lullaby.

—SHAKESPEARE.

9. Life is the lust for the flame of the lamp that is dark till
the dawn of the day that we die.

—SWINBURNE.

10. The lapping of lake water
Is like the weeping of women,
The weeping of ancient women
Who grieved without rebellion.
- The lake falls over the shore
Like tears on their curven bosoms,
Here is languid, luxurious wailing;
The wailing of kings' daughters.
- So do we ever cry,
A soft unmutinous crying,
When we know ourselves each a princess
Locked fast within her tower.
- The lapping of lake water
Is like the weeping of women,
The fertile tears of women
That water the dreams of man.

—JEAN STARR UNTERMEYER.

11. Consider the lilies of the field, how they grow; they toil not neither do they spin; and yet I say unto you that even Solomon, in all his glory, was not arrayed like one of these.

—*Bible*.

12. All's well that ends well.

—*Proverb*.

13. And lush and lithe do the creepers clothe
Yon wall I watch, with a wealth of green;
Its bald red bricks draped, nothing loath,
In lappets of tangle they laugh between.

—BROWNING.

14. Make me a willow cabin at your gate,
And call upon my soul within the house;
Write loyal cantons of contemned love,
And sing them loud even in the dead of night;
Holla your name to the reverberate hills,
And make the babbling gossip of the air
Cry out Olivia!

—SHAKESPEARE.

J

1. Roll on, thou deep and dark blue Ocean, roll!
—BYRON.
2. The river rolls in its rocky bed.
—E. PAULINE JOHNSON.
3. The horse and rider reel:
They reel, they roll in clanging lists,
And when the tide of combat stands,
Perfume and flowers fall in showers,
That lightly rain from ladies' hands.
—TENNYSON.
4. Oh, ye whose hearts are resonant, and ring to War's
romance,
Hear ye the story of a boy, a peasant boy of France.
—ROBERT W. SERVICE.
5. Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, gray rats, tawny rats,
Grave old plodders, gay young friskers.
—BROWNING.
6. The road was a ribbon of moonlight over the purple moor,
And the highwayman came riding—
Riding—riding—
The highwayman came riding, up to the old inn-door.
—NOYES.
7. Oberon, Oberon, rake away the gold;
Rake away the red leaves, roll away the mould,
Rake away the gold leaves, roll away the red,
And wake Will Scarlett from his leafy forest bed.
—NOYES.
8. "Aroint thee, witch!" the rump-fed ronyon cries.
—SHAKESPEARE.

S

1. "What shall I say, brave Admiral, say,
If we sight naught but seas at dawn?"
"Why, you shall say at break of day,
'Sail on! sail on! sail on! and on!'"
—JOAQUIN MILLER.

2. Rats!

They fought the dogs and killed the cats,
And bit the babies in the cradles,
And ate the cheeses out of the vats,
And licked the soup from the cooks' own ladles.
Split open the kegs of salted sprats,
Made nests inside men's Sunday hats,
And even spoiled the women's chats
By drowning their speaking
With shrieking and squeaking
In fifty different sharps and flats.

—BROWNING.

3. And oh! the scents and sounds of spring, how sweet they
were, how dear!

4. Soon the assembly, in a circle ranged,
Stood silent round the shrine:

—KEATS.

5. A sphere, which is as many thousand spheres
Solid as crystal.

—SHELLEY.

6. She sent the gentle sleep from Heaven,
That slid into my soul.

—COLERIDGE.

7. If the north wind comes they run to the south.
If the west wind comes they run to the east.
By this sign
all smokes
know each other.

—CARL SANDBURG.

8. DAISIES

Over the shoulders and slopes of the dune
I saw the white daisies go down to the sea,
A host in the sunshine, an army in June,
The people God sends us to set our hearts free.

The bobolinks rallied them up from the dell,
The orioles whistled them out of the wood;
And all of their singing was, "Earth, it is well!"
And all of their dancing was "Life, thou art good!"

—BLISS CARMAN.

9. There was a rustling that seemed like a bustling
Of merry crowds justling at pitching and hustling.

—BROWNING.

10. They set the slave free, striking off his chains . . .
Then he was as much of a slave as ever.

He was still chained to servility,
He was still manacled to indolence and sloth,
He was still bound by fear and superstition,
By ignorance, suspicion, and savagery . . .
His slavery was not in the chains,
But in himself . . .

They can only set free men free,
And there is no need of that!
Free men set themselves free.

—JAMES OPPENHEIM.

11. And thou, who didst the stars and sunbeams know,
Self-schooled, self-scanned, self-honoured, self-secure,
Didst tread on earth unguessed at. Better so!

All pains the immortal spirit must endure,
All weakness that impairs, all griefs that bow,
Find their sole voice in that victorious brow.

—MATTHEW ARNOLD.

12. The moon shines bright: in such a night as this,
When the sweet wind did gently kiss the trees
And they did make no noise, in such a night
Troilus methinks mounted the Trojan walls,
And sigh'd his soul toward the Grecian tents,
Where Cressid lay that night.

—SHAKESPEARE.

13. When to the sessions of sweet silent thought
 I summon up remembrance of things past,
 I sigh the lack of many a thing I sought,
 And with old woes new wail my dear time's waste:
 Then can I drown an eye, unus'd to flow,
 For precious friends hid in death's dateless night,
 And weep afresh love's long-since cancell'd woe,
 And moan the expense of many a vanish'd sight:
 Then can I grieve at grievances foregone,
 And heavily from woe to woe tell o'er
 The sad account of fore-bemoanèd moan,
 Which I new pay as if not paid before:
 But if the while I think on thee, dear friend,
 All losses are restored, and sorrows end.

—SHAKESPEARE.

Z

1. Let music swell the breeze,
 And ring from all the trees
 Sweet Freedom's song.

—SAMUEL FRANCIS SMITH.

2. Burly, dozing humble-bee,
 Where thou art is clime for me.
 Let them sail for Porto Rique,
 Far-off heats through seas to seek;
 I will follow thee alone,
 Thou animated torrid-zone!
 Zigzag steerer, desert cheerer,
 Let me chase thy waving lines;
 Keep me nearer, me thy hearer,
 Singing over shrubs and vines.

—EMERSON.

3. The year's at the spring,
 And day's at the morn;
 Morning's at seven;
 The hillside's dew-pearled;
 The lark's on the wing;
 The snail's on the thorn;
 God's in his heaven,—
 All's right with the world!

—BROWNING.

4. Of comfort no man speak;
 Let's talk of graves, of worms, and epitaphs;
 Make dust our paper and with rainy eyes
 Write sorrow in the bosom of the earth;
 And yet not so—for what can we bequeath
 Save our deposed bodies to the ground?
 Our lands, our lives, and all are Bolingbroke's,
 And nothing can we call our own but death,
 And that small model of the barren earth
 Which serves as paste and cover to our bones.
 For God's sake, let us sit upon the ground
 And tell sad stories of the death of kings;
 How some have been deposed, some slain in war,
 Some by the ghosts they have deposed, haunted,
 Some poisoned by their wives, some sleeping killed;
 All murdered.

—SHAKESPEARE.

5. Should be? Should buzz!
 Well ta'en, and like a buzzard.

—SHAKESPEARE.

§

1. Read *The Scythe Song*, page 114, stanza 2.
2. Read *The Shepherdess*, page 515.
3. Beyond the shadow of the ship,

I watched the water-snakes:
 They moved in tracks of shining white,
 And when they reared, the elfish light
 Fell off in hoary flakes.

—COLERIDGE.

4. And ever and anon with host to host
 Shocks and the splintering spear, the hard mail hewn,
 Shield-breakings, and the clash of brands, the crash
 Of battle-axes on shattered helms, and shrieks

And shouts of heathen and the traitor knights.

—TENNYSON.

5. The shattering trumpet shrilleth high,
 The hard brands shiver on the steel,
 The splintered spear-shafts crack and fly,
 The horse and rider reel.
—TENNYSON.
6. Like a crowd of frightened porpoises a shoal of sharks pursue,
 Came crowding ship on ship to St. Malo on the Rance,
 With the English fleet in view.
—BROWNING.
7. Solid men of Boston, banish long potations!
 Solid men of Boston, make no long orations!
—CHARLES MORRIS.

3

1. Some souls soar singing to the sun
 Whose blinding heat their vision mars,
 But others live, whose visions run
 Beyond the sun, beyond the stars.
2. Rich the treasure,
 Sweet the pleasure,—
 Sweet is pleasure after pain.
—DRYDEN.
3. This is the spray the bird clung to,
 Making it blossom with pleasure,
 Ere the high tree-top she sprung to,
 Fit for her nest and her treasure.
 Oh, what a hope beyond measure
 Was the poor spray's, which the flying feet hung to,—
 So to be singled out, built in and sung to!
—BROWNING.
4. Peace, ho! I bar confusion.
 'Tis I must make conclusion
 Of these most strange events.
—SHAKESPEARE.

tʃ

1. "Charge, Chester, charge! On, Stanley, on!"
Were the last words of Marmion.

—SCOTT.

2. Where houses kneel around the church
The pigeons flutter from their perch
To strut and stand and flash and lurch
Crowding about the cobbler's feet.

3. Rebuckled the cheek-strap, chained slacker the bit,
Nor galloped less steadily Roland a whit.

—BROWNING.

4. And in the corner, a revolting shape,
Shivering and chattering, sat a wretched ape;
It was no dream; the world he loved so much
Had turned to ashes at his touch!

—LONGFELLOW.

5. Churl, upon thy eyes I throw
All the power this charm doth owe.

—SHAKESPEARE.

6. Fie, fie, how wayward is this foolish love,
That, like a testy babe will scratch the nurse,
And presently, all humbled, kiss the rod!
How churlishly I chid Lucetta hence.

—SHAKESPEARE.

7. You that choose not by the view,
Chance as fair and choose as true!

—SHAKESPEARE.

8. Here feel we but the penalty of Adam.
The season's difference—as the icy fang
And churlish chiding of the winter's wind.

—SHAKESPEARE.

9. A sailor's wife had chestnuts in her lap,
And munch'd and munch'd and munch'd.

—SHAKESPEARE.

10. What lady's that, which doth enrich the hand
Of yonder knight?

O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiope's ear;
Beauty too rich for use, for earth too dear!

The measure done, I'll watch her place of stand,
And touching hers, make blessed my rude hand.

—SHAKESPEARE.

11. *Ben.* God keep your ladyship still in that mind; so some gentleman or other shall 'scape a predestinate scratched face.

Beat. Scratching could not make it worse an 'twere such a face as yours were.

Ben. Well you are a rare parrot teacher.

—SHAKESPEARE.

d3

1. Judge not, that ye be not judged. For with what judgment ye judge, ye shall be judged: and with what measure ye mete, it shall be measured to you again.

—*New Testament.*

2. Imagination gathers up
The undiscovered Universe,
Like jewels in a jasper cup.

—DAVIDSON.

3. A hedge of trees rose in the traveler's way,
To etch its outlines on the edge of day,
Hiding a village where the age-old college
'Waited the eager seeker after knowledge.
It seemed an entering wedge to life and fame
To one whose ignorance had been his shame.
He longed to pillage every musty book,
To forage food for thought from shelf and nook,
To dredge each stream of ancient classic lore
For nuggets of lost learning's precious ore.

A cottage bed; a room of comforts bare;
 A rude oak board with simple pottage fare;—
 These would he brave so he might scan the page
 Whereon was writ the screed of seer and sage.

—BUFFET.

4. But Knowledge to their eyes her ample page
 Rich with the spoils of time did ne'er unroll;
 Chill Penury repressed their noble rage,
 And froze the genial current of the soul.

—GRAY.

5. Therefore, Jew,
 Though justice be thy plea, consider this,
 That, in the course of justice, none of us
 Should see salvation.

—SHAKESPEARE.

6. The white sheet bleaching on the hedge.

—SHAKESPEARE.

7. Come, shepherd, let us make an honorable retreat; though
 not with bag and baggage, yet with scrip and scrippage.

—SHAKESPEARE.

j

1. Youth yearns to be older while age yearns to be young again.

—ANON.

2. Yield, ye youths! Ye yeomen, yield your yell!

—ANON.

3. For the Yule-tide had yielded, and the year after,
 And each several season ensued after other,

.
 And thus yieldeth the year to yesterday's many.

—BARBOUR.

4. Good Monsieur Charles, what's the new news at the new
 court? There's no news at the court, sir, but the old news: that
 is, the old duke is banished by his younger brother, the new
 duke; and three or four loving lords have put themselves into
 voluntary exile with him, whose lands and revenues enrich the
 new duke; therefore he gives them good leave to wander.

—SHAKESPEARE.

5. O, you hard hearts, you cruel men of Rome,
Knew you not Pompey? Many a time and oft
Have you climb'd up to walls and battlements,
To towers and windows, yea to chimney-tops,
Your infants in your arms, and there have sat
The live-long day with patient expectation
To see great Pompey pass the streets of Rome:
And when you saw his chariot but appear,
Have you not made an universal shout,
That Tiber trembled underneath her banks
To hear the replication of your sounds
Made in her concave shores?
And do you now put on your best attire?
And do you now cull out a holiday?
And do you now strew flowers in his way
That comes in triumph over Pompey's blood?
Begone!
Run to your houses, fall upon your knees,
Pray to the gods to intermit the plague
That needs must light on this ingratitude.

—SHAKESPEARE.

k

1. My good blade carves the casques of men,
My tough lance thrusteth sure,
My strength is as the strength of ten
Because my heart is pure.

—TENNYSON.

2. He claps the crag with hookèd hands;
Close to the sun in lonely lands,
Ring'd with the azure world, he stands.

—TENNYSON.

3. The wrinkled sea beneath him crawls;
He watches from his mountain walls;
And like a thunderbolt he falls.

—TENNYSON.

4. And the wheel's kick, and the wind's song, and the white
sail's shaking,
And a grey mist on the sea's face, and a grey dawn
breaking.

—MASEFIELD.

5. Torchlight crimson on the copper kettle-drums,
Then the tuckets, then the trumpets, then the cannon, and
he comes.

—G. K. CHESTERTON.

6. Here's a catch and a carol to the great grand Chan, the
king of all the kings across the sea.

—WILLIAM ROSE BENÊT.

7. Over the cobbles he clattered and clashed in the dark inn-
yard,
And he tapped with his whip on the shutters, but all was
locked and barred.

—NOYES.

8. Now, pray, let us think, my esteemed Mr. Cruncher, let
us think.

—DICKENS.

9. Hark, hark, the lark at heaven's gate sings.

—SHAKESPEARE.

10. The raging rocks
And shivering shocks
Shall break the locks
Of prison gates.

—SHAKESPEARE.

11. You lie, in faith; for you are called plain Kate,
And bonny Kate, and sometimes Kate the curst;
But Kate, the prettiest Kate in Christendom,
Kate of Kate-Hall, my super-dainty Kate.
For dainties are all cates, and therefore, Kate,
Take this of me, Kate of my consolation;

.

Myself am moved to woo thee for my wife.

—SHAKESPEARE.

12. Show me thy chink to blink through with mine eyne.

—SHAKESPEARE.

.g

1. Gold and gleaming the empty streets,
Gold and gleaming lake,
The mirrored lights like sunken swords
Glimmer and shake.
—TEASDALE.
2. In the gloom, black purple; in the glint, old-gold.
—G. K. CHESTERTON.
3. To the glory that was Greece and the grandeur that was
Rome.
—POE.
4. It grew to be Time's burst of dawn.
He gained a world; he gave that world
Its grandest lesson: "On! Sail on!"
—JOAQUIN MILLER.
5. "Give," said the little stream,
"Give, oh give, give, oh, give!"
As it hurried down the hill.
"I am small, I know, but wherever I go
The fields grow greener still."
—CROSBY.

k and g

1. But the Raven still beguiling all my sad soul into smiling,
Straight I wheeled a cushioned seat in front of bird and
bust and door;
Then, upon the velvet sinking, I betook myself to linking
Fancy unto fancy, thinking what this ominous bird of
yore,
What this grim, ungainly, ghastly, gaunt, and ominous
bird of yore
Meant in croaking "Nevermore."
—POE.
2. Strike! for your altars and your fires!
Strike! for the green graves of your sires!
God and your native land!
—FITZ-GREENE HALLECK.

3. By at the gallop he goes, and then
By he comes back at the gallop again.
—STEVENSON.
4. I galloped, Dirck galloped, we galloped all three.
—BROWNING.
5. "'Tis dinner time,' quoth I; 'my gold!' quoth he;
'Your meat doth burn,' quoth I; 'my gold!' quoth he:
'Will you come home?' quoth I; 'my gold!' quoth he;
'Where is the thousand marks I gave thee, villain?'
'The pig,' quoth I, 'is burned'; 'my gold!' quoth he.
—SHAKESPEARE.
6. Aye, in the catalogue ye go for men;
As hounds and greyhounds, mongrels, spaniels, curs,
Shoughs, water-rugs, and demi-wolves, are clept
All by the name of dogs.
—SHAKESPEARE.
7. The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And like this unsubstantial pageant faded,
Leave not a rack behind.
—SHAKESPEARE.

η

1. Kentish Sir Bing stood for his king,
Bidding the crop-headed Parliament swing;
Marching along, fifty score strong,
Great-hearted gentlemen, singing this song.
—BROWNING.
2. Swinging in the grapevine swing,
Laughing where the wild birds sing,
I dream and sigh
For the days gone by,
Swinging in the grapevine swing.
—SAMUEL MINTURN PECK.

3. The cataract strong then plunges along,
Striking and raging as if a war waging
Its caverns and rocks among; rising and leaping,
Sinking and creeping, swelling and sweeping,
Showering and springing, flying and flinging,
Writhing and wringing, eddying and whisking,
Spouting and frisking, turning and twisting,
Around and around with endless rebound;
Smiting and fighting, a sight to delight in;
Confounding, astounding, dizzying, and deafening
The ear with its sound. —SOUTHEY.
4. Oh, the bells, bells, bells!
What a tale their terror tells
Of despair!
How they clang, and clash, and roar!
What a horror they outpour
On the bosom of the palpitating air!
Yet the ear it fully knows,
By the twanging,
And the clanging,
How the danger ebbs and flows;
Yet the ear distinctly tells,
In the jangling,
And the wrangling,
How the danger sinks and swells,
By the sinking or the swelling in the anger of the bells.
—POE.
5. Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells, and let him die.
Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true.
Ring out the grief that saps the mind,
For those that here we see no more;
Ring out the feud of rich and poor,
Ring in redress to all mankind.

Ring out a slowly dying cause,
 And ancient forms of party strife
 Ring in the nobler modes of life,
 With sweeter manners, purer laws.

Ring out the want, the care, the sin,
 The faithless coldness of the times;
 Ring out, ring out my mournful rhymes,
 But ring the fuller minstrel in.

Ring out old shapes of foul disease;
 Ring out the narrowing lust of gold;
 Ring out the thousand wars of old,
 Ring in the thousand years of peace.

—TENNYSON.

6. Higher still and higher
 From the earth thou springest,
 Like a cloud of fire,
 The deep blue thou wingest,
 And singing still dost soar, and soaring ever singest.
 In the golden lightning
 Of the sunken sun
 O'er which clouds are brightening,
 Thou dost float and run.

—SHELLEY.

7. All Nature seems at work. Slugs leave their lair—
 The bees are stirring—birds are on the wing—
 And Winter slumbering in the open air,
 Wears on his smiling face a dream of Spring!
 And I the while, the sole unbusy thing,
 Nor honey make, nor pair, nor build, nor sing.

—COLERIDGE.

8. So that when (ah joy!) our singer
 For his truant string
 Feels with disconcerted finger,
 What does cricket else but fling
 Fiery heart forth, sound the note
 Wanted by the throbbing throat.

—BROWNING.

9. Strong gongs groaning as the guns boom far,
Don John of Austria is going to the war.
—G. K. CHESTERTON.
10. Sing me the songs that to me were so dear
Long, long ago, long ago!
—*Old Song*.
11. Came as one whose thoughts half linger,
Half run before,
The youngest to the oldest singer
That England bore.
—SWINBURNE.
12. With jingle, jangle, jingle,
Soft tones that softly mingle,
The cows are coming home.
—AGNES E. MITCHELL.
13. It was a lover and his lass,
With a hey and a ho, and a hey nonino,
That o'er the green corn-field did pass
In spring time, the only pretty ring-time,
When birds do sing, hey ding a ding, ding:
Sweet lovers love the spring.
—SHAKESPEARE.
14. From Hong Kong where the stars are gold and junks sail
by on motley wings,
To Honolulu, breaker-kissed, the God of Beauty sings.
15. Then the whining school-boy with his satchel
And shining morning face, creeping like snail
Unwillingly to school.
—SHAKESPEARE.

h

1. Never had huger
Slaughter of heroes
Slain by the sword-edge—
Such as old writers
Have writ of in histories—
Hapt in this isle, since

Up from the East hither
 Saxon and Angle from
 Over the broad billow
 Broke into Britain with
 Haughty war-workers who
 Harried the Welshman, when
 Earls that were lured by the
 Hunger of glory got
 Hold of the land.

—CYNEWULF, *Battle of Brunanburk*.
 (Translated by TENNYSON.)

2. Out of the hills of Habersham,
 Down the valleys of Hall,
 I hurry amain to reach the plain,
 Run the rapid and leap the fall.

—LANIER.

3. Hounds are in their couples yelling,
 Hawks are whistling, horns are knelling.

—SCOTT.

4. A honeyed heart for the honey-comb,
 And the humming bee flies home.

—ROSSETTI.

5. Heels over head to his proper sphere,
 Heels over head, and head over heels.

—TROWBRIDGE.

6. O, horrible! O, horrible! most horrible!
 If thou hast nature in thee, bear it not.

—SHAKESPEARE.

7. Hence! home, you idle creatures, get you home:
 Is this a holiday?

—SHAKESPEARE.

8. O, you hard hearts, you cruel men of Rome,
 Knew you not Pompey?

—SHAKESPEARE.

9.
 (a) Then hie you hence to Friar Laurence's cell;
 There stays a husband to make you a wife.

—SHAKESPEARE.

- (b) Hie to high fortune! Honest nurse, farewell.
—SHAKESPEARE.
- (c) I wonder at this haste; that I must wed
Ere he that should be husband comes to woo.
—SHAKESPEARE.
- (d) How now, my headstrong! Where have you been gadding?
10. Heigh-ho! sing heigh-ho unto the green holly.
—SHAKESPEARE.

II

SELECTIONS FROM SHAKESPEARE

Suggestion: Before attempting to read any of these selections aloud, discover what the situation and characters are. Then strive to create in the audience the proper emotions. It might be well to preface your reading by a brief summary of the situation.

MACBETH

ACT V, SCENE I

Lo you, here she comes! This is her very guise; and, upon my life, fast asleep. Observe her; stand close.

Doct. How came she by that light?

Gent. Why, it stood by her: she has light by her continually; 'tis her command.

Doct. You see, her eyes are open.

Gent. Ay, but their sense is shut.

Doct. What is it she does now? Look, how she rubs her hands.

Gent. It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour.

Lady M. Yet here's a spot.

Doct. Hark! she speaks. I will set down what comes from her, to satisfy my remembrance the more strongly.

Lady M. Out, damned spot! out, I say! One; two: why, then, 'tis time to do't! Hell is murky! Fie, my Lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our pow'r to account? Yet who would have thought the old man to have had so much blood in him?

Doct. Do you mark that?

Lady M. The Thane of Fife had a wife: where is she now? What! will these hands ne'er be clean? No more o' that, my Lord, no more o' that: you mar all with this starting.

Doct. Go to, go to; you have known what you should not.

Gent. She has spoke what she should not, I am sure of that: Heaven knows what she has known!

Lady M. Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh! oh! oh!

Doct. What a sigh is there! The heart is sorely charged.

Gent. I would not have such a heart in my bosom for the dignity of the whole body.

Doct. Well, well, well!

Gent. Pray God it be, sir.

Doct. This disease is beyond my practice; yet I have known those which have walked in their sleep who have died holily in their beds.

Lady M. Wash your hands, put on your nightgown; look not so pale. I tell you yet again, Banquo's buried; he cannot come out on's grave.

Doct. Even so?

Lady M. To bed, to bed: there's knocking at the gate. Come, come, come, come, give me your hand. What's done cannot be undone. To bed, to bed, to bed.

[*Exit.*]

MACBETH

ACT II, SCENE III

Awake! awake!

Ring the alarum-bell. Murder and treason!
Banquo and Donalbain! Malcolm! awake!
Shake off this downy sleep, death's counterfeit,
And look on death itself! up, up, and see
The great doom's image! Malcolm! Banquo!
As from your graves rise up, and walk like sprites,
To countenance this horror! Ring the bell.

MACBETH

ACT V, SCENE V

Macb. Tomorrow, and tomorrow, and tomorrow,
 Creeps in this petty pace from day to day,
 To the last syllable of recorded time;
 And all our yesterdays have lighted fools
 The way to dusty death. Out, out, brief candle!
 Life's but a walking shadow, a poor player
 That struts and frets his hour upon the stage,
 And then is heard no more; it is a tale
 Told by an idiot, full of sound and fury,
 Signifying nothing.

MACBETH

ACT II, SCENE II

Macb. Whence is that knocking?
 How is't with me, when every noise appals me?
 What hands are here? ha! they pluck out mine eyes.
 Will all great Neptune's ocean wash this blood
 Clean from my hand? No, this my hand will rather
 The multitudinous seas incarnadine,
 Making the green one red.

HAMLET

ACT III, SCENE II

Ham. Speak the speech, I pray you, as I pronounced it to you,
 trippingly on the tongue: but if you mouth it, as many of your
 players do, I had as lief the town-crier spoke my lines. Nor do
 not saw the air too much with your hand, thus; but use all gently:
 for in the very torrent, tempest, and, as I may, whirlwind of
 passion, you must acquire and beget a temperance that may give
 it smoothness. O, it offends me to the soul to hear a robustious
 periwig-pated fellow tear a passion to tatters, to very rags, to split
 the ears of the groundlings, who for the most part are capable of
 nothing but inexplicable dumb-shows and noise: I would have
 such a fellow whipped for o'erdoing Termagant; it out-herods
 Herod: pray you, avoid it.

.

Ham. Be not too tame neither, but let your own discretion be your tutor: suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature: for any thing so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must in your allowance o'erweigh a whole theatre of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, neither having the accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity so abominably.

.

Ham. O, reform it altogether. And let those that play your clowns speak no more than is set down for them; for there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too, though in the mean time, some necessary question of the play be then to be considered: that's villainous, and shows a most pitiful ambition in the fool that uses it. Go, make you ready. *[Exeunt Players.]*

HAMLET

ACT I, SCENE V

Ghost. I am thy father's spirit,
 Doom'd for a certain term to walk the night,
 And for the day confined to fast in fires,
 Till the foul crimes done in my days of nature
 Are burnt and purged away. But that I am forbid
 To tell the secrets of my prison-house,
 I could a tale unfold whose lightest word
 Would harrow up thy soul, freeze thy young blood,
 Make thy two eyes, like stars, start from their spheres,
 Thy knotted and combined locks to part
 And each particular hair to stand on end,

Like quills upon the fretful porpentine:
 But this eternal blazon must not be
 To ears of flesh and blood. List, list, O, list:
 If thou didst ever thy dear father love—
 Revenge his foul and most unnatural murder.

HAMLET

ACT I, SCENE II

Enter HORATIO, MARCELLUS, AND BERNARDO.

Hor. Hail to your lordship!

Ham. I am glad to see you well:

Horatio,—or I do forget myself.

Hor. The same, my lord, and your poor servant ever.

Ham. Sir, my good friend; I'll change that name with you:
 And what make you from Wittenberg, Horatio?—Marcellus?

Mar. My good lord?

Ham. I am very glad to see you. (*to Bernardo*) Good even, sir.
 But what, faith, make you from Wittenberg?

Hor. A truant disposition, good my lord.

Ham. I would not hear your enemy say so,

.

But what is your affair in Elsinore?

.

Hor. My lord. I came to see your father's funeral.

.

Ham. My father,—methinks I see my father.

Hor. O where, my lord?

Ham. In my mind's eye, Horatio.

Hor. I saw him once; he was a goodly king.

Ham. He was a man, take him for all in all,
 I shall not look upon his like again.

Hor. My lord, I think I saw him yesternight.

Ham. Saw who?

Hor. My lord, the king your father.

Ham. The king my father!

Hor. Season your admiration for awhile
 With an attent ear, till I may deliver,

Upon witness of these gentlemen,
This marvel to you.

Ham. For God's love, let me hear.

Hor. Two nights together had these gentlemen,
Marcellus and Bernardo, on their watch,
In the dead vast and middle of the night,
Been thus encountered. A figure like your father,
Armed at point exactly, cap-à-pie,
Appears before them, and with solemn march
Goes slow and stately by them: thrice he walk'd
By their oppressed and fear-surprised eyes,
Within his truncheon's length; whilst they, distilled
Almost to jelly with the act of fear,
Stand dumb, and speak not to him. This to me
In dreadful secrecy impart they did;
And I with them the third night kept the watch:
Where, as they had delivered, both in time,
Form of the thing, each word made true and good,
The apparition comes: I knew your father;
These hands are not more like.

Ham. But where was this?

Mar. My lord, upon the platform where we watched.

Ham. Did you not speak to it?

Hor. My lord, I did;

But answer made it none: yet once methought
It lifted up its head, and did address
Itself to motion, like as it would speak:
But even then the morning cock crew loud,
And at the sound it shrunk in haste away,
And vanish'd from our sight.

Ham. 'Tis very strange.

Hor. As I do live, my honour'd lord, 'tis true;
And we did think it writ down in our duty
To let you know of it.

Ham. Indeed, indeed, sirs, but this troubles me.
Hold you the watch tonight?

Mar. and Ber. We do, my lord.

Ham. Arm'd, say you?

Mar. and Ber. Arm'd, my lord.

Ham. From top to toe?

Mar. and Ber. My lord, from head to foot.

Ham. Then saw you not his face?

Hor. O, yes, my lord; he wore his beaver up.

Ham. What, looked he frowningly?

Hor. A countenance more in sorrow than in anger.

Ham. Pale, or red?

Hor. Nay, very pale.

Ham. And fixed his eyes upon you?

Hor. Most constantly.

Ham. I would I had been there.

Hor. It would have much amazed you.

Ham. Very like, very like. Stay'd it long?

Hor. While one with moderate haste might tell a hundred.

Mar. and Ber. Longer, longer.

Hor. Not when I saw it.

Ham. His beard was grizzled,—no?

Hor. It was, as I have seen it in his life,
A sable, silvered.

Ham. I will watch tonight;
Perchance, 'twill walk again.

Hor. I warrant it will.

Ham. If it assume my noble father's person,
I'll speak to it, though hell itself should gape
And bid me hold my peace. I pray you all,
If you have hitherto concealed this sight,
Let it be tenable in your silence still;
And whatsoever else shall hap tonight,
Give it an understanding, but no tongue:
I will requite your loves. So, fare you well:
Upon the platform, 'twixt eleven and twelve,
I'll visit you.

All. Our duty to your honour.

Ham. Your loves, as mine to you: farewell.

KING RICHARD III

ACT V, SCENE IV

Cate. Rescue, my Lord of Norfolk, rescue, rescue!
The king enacts more wonders than a man,
Daring an opposite to every danger:

His horse is slain, and all on foot he fights,
Seeking for Richmond in the throat of death.
Rescue, fair lord, or else the day is lost!

K. Rich. A horse! a horse! my kingdom for a horse!

Cate. Withdraw, my lord; I'll help you to a horse.

K. Rich. Slave, I have set my life upon a cast,
And I will stand the hazard of the die.

I think there be six Richmonds in the field;

Five have I slain today instead of him.

A horse! a horse! my kingdom for a horse!

KING HENRY V

ACT III, SCENE I

K. Hen. Once more unto the breach, dear friends, once more;
Or close the wall up with our English dead!
In peace there's nothing so becomes a man
As modest stillness and humility:
But when the blast of war blows in our ears,
Then imitate the action of the tiger;
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favour'd rage;
Then lend the eye a terrible aspect;
Let it pry through the portage of the head
Like the brass cannon; let the brow o'erwhelm it
As fearfully as doth a galled rock
O'erhang and jutty his confounded base,
Swill'd with the wild and wasteful ocean.
Now set the teeth and stretch the nostril wide,
Hold hard the breath, and bend up every spirit
To his full height! On, on, you noblest English,
Whose blood is fet from fathers of war-proof;
Fathers that, like so many Alexanders,
Have in these parts from morn till even fought,
And sheathed their swords for lack of argument.
Dishonour not your mothers; now attest
That those whom you call'd fathers did beget you.
Be copy now to men of grosser blood,
And teach them how to war. And you, good yeomen,
Whose limbs were made in England, show us here

The mettle of your pasture; let us swear
That you are worth your breeding; which I doubt not;
For there is none of you so mean and base,
That hath not noble lustre in your eyes.
I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot:
Follow your spirit, and, upon this charge
Cry 'God for Harry! England and Saint George!'

KING HENRY V

ACT I, SCENE II

Cant. Therefore doth heaven divide
The state of man in divers functions,
Setting endeavour in continual motion;
To which is fixed, as an aim or butt,
Obedience: for so work the honey-bees,
Creatures that by a rule in nature teach
The act of order to a peopled kingdom.
They have a king and officers of sorts;
Where some, like magistrates, correct at home,
Others, like merchants, venture trade abroad,
Others, like soldiers, armed in their stings,
Make boot upon the summer's velvet buds;
Which pillage they with merry march bring home
To the tent-royal of their emperor;
Who, busied in his majesty, surveys
The singing masons building roofs of gold,
The civil citizens kneading up the honey,
The poor mechanic porters crowding in
Their heavy burdens at his narrow gate,
The sad-eyed justice, with his surly hum,
Delivering o'er to executors pale
The lazy yawning drone. I this infer,
That many things, having full reference
To one consent, may work contrariously:
As many arrows, loosed several ways,
Fly to one mark; as many ways meet in one town;
As many fresh streams meet in one salt sea;
As many lines close in the dial's centre;

So may a thousand actions, once afoot,
End in one purpose, and be all well borne
Without defeat.

THE MERCHANT OF VENICE

ACT IV, SCENE I

Por. The quality of mercy is not strain'd,
It droppeth as the gentle rain from heaven
Upon the place beneath: it is twice blest;
It blesseth him that gives and him that takes:
'Tis mightiest in the mightiest: it becomes
The throned monarch better than his crown;
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway;
It is enthroned in the hearts of kings,
It is an attribute to God himself;
And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this,
That, in the course of justice, none of us
Should see salvation: we do pray for mercy;
And that same prayer doth teach us all to render
The deeds of mercy. I have spoke thus much
To mitigate the justice of thy plea,
Which if thou follow, this strict court of Venice
Must needs give sentence 'gainst the merchant there.

THE MERCHANT OF VENICE

ACT III, SCENE II

Bass. So may the outward shows be least themselves:
The world is still deceived with ornament.
In law, what plea so tainted and corrupt
But, being season'd with a gracious voice,
Obscures the show of evil? In religion,
What damned error, but some sober brow
Will bless it and approve it with a text,

Hiding the grossness with fair ornament?
There is no vice so simple but assumes
Some mark of virtue on his outward parts:
How many cowards, whose hearts are all as false
As stairs of sand, wear yet upon their chins
The beards of Hercules and frowning Mars,
Who, inward search'd, have livers white as milk;
And these assume but valour's excrement
To render them redoubted! Look on beauty,
And you shall see 'tis purchased by the weight;
Which therein works a miracle in nature,
Making them lightest that wear most of it:
So are those crisped snaky golden locks
Which make such wanton gambols with the wind,
Upon supposed fairness, often known
To be the dowry of a second head,
The skull that bred them, in the sepulchre.
Thus ornament is but the guiled shore
To a most dangerous sea; the beauteous scarf
Veiling an Indian beauty; in a word,
The seeming truth which cunning times put on
To entrap the wisest. Therefore, thou gaudy gold,
Hard food for Midas, I will none of thee;
Nor none of thee, thou pale and common drudge
'Tween man and man: but thou, thou meagre lead,
Which rather threat'nest than dost promise aught,
Thy paleness moves me more than eloquence;
And here choose I: joy be the consequence!

THE MERCHANT OF VENICE

ACT V, SCENE I

How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,

Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

TWELFTH NIGHT

ACT I, SCENE I

Duke. If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! it had a dying fall:
O it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odour. Enough; no more:
'Tis not so sweet now as it was before.
O spirit of love! how quick and fresh art thou,
That, notwithstanding thy capacity
Receiveth as the sea, nought enters there,
Of what validity and pitch soe'er,
But falls into abatement and low price,
Even in a minute: so full of shapes is fancy
That it alone is high fantastical.

OTHELLO

ACT III, SCENE III

Oth. What does thou say, Iago?
Iago. Did Michael Cassio, when you woo'd my lady,
Know of your love?
Oth. He did, from first to last: why dost thou ask?
Iago. But for a satisfaction of my thought;
No further harm.
Oth. Why of thy thought, Iago?
Iago. I did not think he had been acquainted with her.
Oth. O! yes; and went between us very oft.
Iago. Indeed!
Oth. Indeed! ay, indeed; discern'st thou aught in that?
Is he not honest?
Iago. Honest, my lord?

Oth. Honest! ay, honest.

Iago. My lord, for aught I know.

Oth. What dost thou think?

Iago. Think, my lord!

Oth. Think, my lord!

By heaven, he echoes me,
As if there were some monster in his thought
Too hideous to be shown.

AS YOU LIKE IT

ACT II, SCENE VII

Jaq. All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms.
And then the whining school-boy, with his satchel,
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe, and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slipper'd pantaloon,
With spectacles on nose and pouch on side,
His youthful hose, well saved, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans every thing.

AS YOU LIKE IT

ACT III, SCENE V

Enter SILVIUS and PHEBE

Sil. Sweet Phebe, do not scorn me; do not, Phebe;
Say that you love me not, but say not so
In bitterness. The common executioner,
Whose heart the accustom'd sight of death makes hard,
Falls not the axe upon the humbled neck
But first begs pardon: will you sterner be
Than he that dies and lives by bloody drops?

Enter ROSALIND, CELIA, and CORIN, behind.

Phe. I would not be thy executioner:
I fly thee, for I would not injure thee.
Thou tell'st me there is murder in mine eye:
'Tis pretty, sure, and very probable,
That eyes, that are the frail'st and softest things,
Who shut their coward gates on atomies,
Should be call'd tyrants, butchers, murderers!
Now I do frown on thee with all my heart;
And, if mine eyes can wound, now let them kill thee:
Now counterfeit to swoon; why now fall down;
Or, if thou canst not, O for shame, for shame,
Lie not, to say mine eyes are murderers!
Now show the wound mine eye hath made in thee:
Scratch thee but with a pin, and there remains
Some scar of it; lean but upon a rush,
The cicatrice and capable impressure
Thy palm some moment keeps; but now mine eyes,
Which I have darted at thee, hurt thee not,
Nor, I am sure, there is no force in eyes
That can do hurt.

Sil. O dear Phebe,
If ever,—as that ever may be near,—
You meet in some fresh cheek the power of fancy,
Then shall you know the wounds invisible
That love's keen arrows make.

Phe. But till that time
Come not thou near me: and when that time comes,
Afflict me with thy mocks, pity me not;
As till that time I shall not pity thee.

Ros. And why, I pray you? Who might be your mother,
That you insult, exult, and all at once,
Over the wretched? What though you have no beauty,—
As, by my faith, I see no more in you
Than without candle may go dark to bed,—
Must you be therefore proud and pitiless?
Why, what means this? Why do you look on me?
I see no more in you than in the ordinary
Of nature's sale-work. 'Od's my little life,
I think she means to tangle my eyes too!
No, faith, proud mistress, hope not after it:
'Tis not your inky brows, your black silk hair,
Your bugle eyeballs, nor your cheek of cream,
That can entame my spirits to your worship.
You foolish shepherd, wherefore do you follow her,
Like foggy south puffing with wind and rain?
You are a thousand times a properer man
Than she a woman: 'tis such fools as you
That make the world full of ill-favour'd children:
'Tis not her glass, but you, that flatters her;
And out of you she sees herself more proper
Than any of her lineaments can show her.
But, mistress, know yourself: down on your knees,
And thank heaven, fasting, for a good man's love:
For I must tell you friendly in your ear,
Sell when you can: you are not for all markets:
Cry the man mercy; love him; take his offer:
Foul is most foul, being foul to be a scoffer.
So take her to thee, shepherd: fare you well.

AS YOU LIKE IT

ACT II, SCENE I

Duke S. Now, my co-mates and brothers in exile,
Hath not old custom made this life more sweet
Than that of painted pomp? Are not these woods

More free from peril than the envious court?
Here feel we but the penalty of Adam,
The seasons' difference; as, the icy fang
And churlish chiding of the winter's wind,
Which, when it bites and blows upon my body,
Even till I shrink with cold, I smile and say
'This is no flattery: these are counsellors
That feelingly persuade me what I am.'
Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head;
And this our life exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in every thing.
I would not change it.

A MIDSUMMER-NIGHT'S DREAM

ACT V, SCENE I

The lunatic, the lover, and the poet
Are of imagination all compact:
One sees more devils than vast hell can hold,
That is, the madman; the lover, all as frantic,
Sees Helen's beauty in a brow of Egypt:
The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And, as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.
Such tricks hath strong imagination,
That, if it would but apprehend some joy,
It comprehends some bringer of that joy;
Or in the night, imagining some fear,
How easy is a bush suppos'd a bear!

THE TAMING OF THE SHREW

ACT II, SCENE II

Petruchio. Good morrow, Kate; for that's your name, I hear.

Katherine. Well have you heard, but something hard of hearing:
They call me Katherine that do talk of me.

Petruchio. You lie, in faith; for you are called plain Kate,
And bonny Kate, and sometimes Kate the curst;
But Kate, the prettiest Kate in Christendom,
Kate of Kate-Hall, my super-dainty Kate,
For dainties are all cates, and therefore Kate,
Take this of me, Kate of my consolation;
Hearing thy mildness praised in every town,
Thy virtues spoke of, and thy beauty sounded,
Yet not so deeply as to thee belongs,
Myself am moved to woo thee for my wife.

Kath. Moved! in good time: let him that moved you hither
Remove you hence: I knew you at the first
You were a moveable.

Pet. Good Kate, I am a gentleman.

Kath. That I'll try. (*She strikes him.*)

Pet. I swear I'll cuff you if you strike again.

Kath. So may you lose your arms:
If you strike me you are no gentleman;
And if no gentleman, why then no arms.

Pet. A herald, Kate? Oh put me in your books!

Kath. What is your crest? a coxcomb?

Pet. Nay, come, Kate, come; you must not look so sour.

Kath. It is my fashion when I see a crab.

Pet. Why, here's no crab; and therefore look not sour.

Kath. There is, there is.

Pet. Then show it me.

Kath. Had I a glass, I would.

Pet. What, you mean my face?

Kath. Well aimed for such a young one.

Pet. Now, by St. George, I am too young for you.

Kath. Yet are you withered.

Pet. 'Tis with cares.

Kath. I care not.

Pet. Nay, hear you, Kate; in sooth you 'scape not so.

Kath. I chafe you if I tarry; let me go.

Pet. No, not a whit: I find you passing gentle.
'Twas told me you were rough and coy and sullen,
And now I find report a very liar;
For thou art pleasant, gamesome, passing courteous,
But slow in speech, yet sweet as spring-time flowers:
Thou canst not frown, thou canst not look askance,
Nor bite the lip, as angry wenches will,
Nor hast thou pleasure to be cross in talk,
But thou with mildness entertains't thy wooers,
With gentle conference, soft and affable.
Why does the world report that Kate doth limp?
O slanderous world! Kate, like the hazel-twigg,
Is straight and slender, and brown in hue
As hazel-nuts and sweeter than the kernels.
Oh let me see thee walk: thou dost not halt.

Kath. Where did you study all this goodly speech?

Pet. It is extempore from my mother-wit.

Kath. A witty mother, witless else her son.

Pet. Am I not wise?

And, therefore, setting all this chat aside,
Thus in plain terms: your Father hath consented
That you shall be my wife; your dowry 'greed on;
And, will you, nill you, I will marry you.
Now, Kate, I am a husband for your turn;
For, by this light, whereby I see thy beauty,
Thy beauty, that doth make me like thee well,
Thou must be married to no man but me;
For I am he am born to tame you, Kate,
And bring you from a wild Kate to a Kate
Conformable as other household Kates.
Here comes your Father: never make denial;
I must and will have Katherine to my wife.

THE TAMING OF THE SHREW

ACT III, SCENE II

Bion. Why, Petruchio is coming in a new hat and an old jerkin,
a pair of old breeches thrice turned, a pair of boots that have been

candle-cases, one buckled, another laced, an old rusty sword ta'en out of the town-armoury, with a broken hilt, and chapeless; with two broken points: his horse hipped with an old moth-y saddle and stirrups of no kindred; besides, possessed with the glanders and like to mose in the chine; troubled with the lampass, infected with the fashions, full of windgalls, sped with spavins, rayed with the yellows, past cure of the fives, stark spoiled with the staggers, begnawn with the bots, swayed in the back and shoulder-shotten; near-legged before and with a half-checked bit and a head-stall of sheep's leather, which, being restrained to keep him from stumbling, hath been often burst and now repaired with knots; one girth six times pierced, and a woman's crupper of velure, which hath two letters for her name fairly set down in studs, and here and there pierced with pack-thread.

Bap. Who comes with him?

Bion. O, sir, his lackey, for all the world caparisoned like the horse; with a linen stock on one leg and a kersey boot-hose on the other, gartered with a red and blue list; an old hat and the 'humor of forty fancies' pricked in 't for a feather; a monster, a very monster in apparel, and not like a Christian footboy or a gentleman's lackey.

ROMEO AND JULIET

ACT II, SCENE V

Capulet's orchard. Enter JULIET.

Jul. The clock struck nine when I did send the nurse;
In half an hour she promised to return.
Perchance she cannot meet him: that's not so.
O, she is lame. Love's heralds should be thoughts,
Which ten times faster glide than the sun's beams,
Driving back shadows from the lowering hills:
Therefore do nimble-pinioned doves draw love,
And therefore hath the wind-swift cupid wings.
Now is the sun upon the highmost hill
Of this day's journey, and from nine to twelve
Is three long hours; yet is she not come.
Had she affections and warm youthful blood,
She would be as swift in motion as a ball;

My words would bandy her to my sweet love,
And his to me:
But old folks, many feign as they were dead;
Unwieldy, slow, heavy and pale as lead.

Enter NURSE.

O God, she comes. O Honey nurse, what news?
Hast thou met him? Send thy man away.

Nurse. Peter, stay at the gate.

Jul. Now, good sweet nurse,—O Lord, why look'st thou sad?
Though news be sad, yet tell them merrily;
If good, thou sham'st the music of sweet news
By playing to me with so sour a face.

Nurse. I am a-weary; give me leave a while.
Fie, how my bones ache. What a jaunce I had.

Jul. I would thou hadst my bones and I thy news:
Nay, come, I pray thee speak; good, good nurse, speak.

Nurse. Jesu, what haste? can you not stay a while?
Do you not see that I am out of breath?

Jul. How art thou out of breath, when thou hast breath
To say to me that thou art out of breath?
The excuse that thou dost make in this delay
Is longer than the tale thou dost excuse.
Is thy news good, or bad? answer to that;
Say either, and I'll stay the circumstance:
Let me be satisfied, is't good or bad?

Nurse. Well, you have made a simple choice; you know not
how to choose a man: Romeo. No, not he; though his face be
better than any man's, yet his leg excells all men's; and for a hand,
and a foot, and a body, though they be not to be talked on, yet
they are past compare: he is not the flower of courtesy but, I war-
rant him, as gentle as a lamb. Go thy ways, wench, serve God.
What, have you dined at home?

Jul. No, no: all this did I know before.
What says he of our marriage? what of that?

Nurse. Lord, how my head aches. What a head have I.
It beats as it would fall in twenty pieces.
My back o' t' other side,—ah, my back, my back
Beshrew your heart for sending me about,
To catch my death with jauncing up and down.

Jul. I' faith, I am sorry that thou art not well.
Sweet, sweet, sweet nurse, tell me, what says my love?

Nurse. Your love says, like an honest gentleman, and a courteous, and a kind, and a handsome, and, I warrant, a virtuous,—
Where is your mother?

Jul. Where is my mother? why, she is within;
Where should she be? How oddly thou repliest.
'Your love says, like an honest gentleman,
Where is your Mother?'

Nurse. Marry, come up, I trow;
Is this a poultice for my aching bones?
Henceforward do your messages yourself.

Jul. Here's such a coil. Come, what says Romeo?

Nurse. Have you got leave to go to shrift today?

Jul. I have.

Nurse. Then hie you hence to Friar Laurence' cell;
There stays a husband to make you a wife;
Now comes the wanton blood up in your cheeks,
They'll be in scarlet straight at any news.
Go, I'll to dinner, hie you to the cell.

Jul. Hie to high fortune! Honest nurse, farewell.

A MIDSUMMER-NIGHT'S DREAM

ACT II, SCENE I

I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows,
Quite over-canopied with luscious woodbine,
With sweet musk-roses and with eglantine:
There sleeps Titania some time of the night,
Lull'd in these flowers with dances and delight;
And there the snake throws her enamell'd skin,
Weed wide enough to wrap a fairy in:
And with the juice of this I'll streak her eyes,
And make her full of hateful fantasies.
Take thou some of it, and seek through this grove:
A sweet Athenian lady is in love
With a disdainful youth: anoint his eyes;
But do it when the next thing he espies

May be the lady: thou shalt know the man
By the Athenian garments he hath on.
Effect it with some care that he may prove
More fond on her than she upon her love:
And look thou meet me ere the first cock crow.

KING JOHN

ACT II, SCENE I

F. Her. You men of Angiers, open wide your gates,
And let young Arthur, Duke of Bretagne, in,
Who by the hand of France this day hath made
Much work for tears in many an English mother,
Whose sons lie scattered on the bleeding ground;
Many a widow's husband grovelling lies,
Coldly embracing the discolour'd earth;
And victory, with little loss, doth play
Upon the dancing banners of the French,
Who are at hand, triumphantly display'd,
To enter conquerors and to proclaim
Arthur of Bretagne England's king and yours.

Enter ENGLISH HERALD, with trumpet.

E. Her. Rejoice, you men of Angiers, ring your bells;
King John, your king and England's, doth approach,
Commander of this hot malicious day:
Their armours, that march'd hence so silver-bright,
Hither return all gilt with Frenchmen's blood;
There stuck no plume in any English crest
That is removèd by a staff of France;
Our colours do return in those same hands
That did display them when we first march'd forth;
And, like a jolly troop of huntsmen, come
Our lusty English, all with purpled hands.
Dyed in the dying slaughter of their foes:
Open your gates and give the victors way.

JULIUS CÆSAR

ACT I, SCENE I

Mar. Wherefore rejoice? What conquest brings he home?
What tributaries follow him to Rome
To grace in captive bonds his chariot wheels?
You blocks, you stones, you worse than senseless things!
O you hard hearts, you cruel men of Rome,
Knew you not Pompey? Many a time and oft
Have you climb'd up to walls and battlements,
To towers and windows, yea, to chimney-tops,
Your infants in your arms, and there have sat
The live-long day, with patient expectation,
To see great Pompey pass the streets of Rome:
And when you saw his chariot but appear,
Have you not made an universal shout,
That Tiber trembled underneath her banks,
To hear the replication of your sounds
Made in her concave shores?
And do you now put on your best attire?
And do you now cull out a holiday?
And do you now strew flowers in his way
That comes in triumph over Pompey's blood?
Be gone!
Run to your houses, fall upon your knees,
Pray to the gods to intermit the plague
That needs must light on this ingratitude.

JULIUS CÆSAR

ACT III, SCENE II

Ant. Friends, Romans, countrymen, lend me your ears;
I come to bury Cæsar, not to praise him.
The evil that men do lives after them;
The good is oft interred with their bones;
So let it be with Cæsar. The noble Brutus
Hath told you Cæsar was ambitious:
If it were so, it was a grievous fault,
And grievously hath Cæsar answer'd it.

Here, under leave of Brutus and the rest—
For Brutus is an honourable man;
So are they all, all honourable men—
Come I to speak in Cæsar's funeral.
He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honourable man.
He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill:
Did this in Cæsar seem ambitious?
When that the poor have cried, Cæsar hath wept:
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honourable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you then to mourn for him?
O judgment! thou art fled to brutish beasts,
And men have lost their reason. Bear with me;
My heart is in the coffin there with Cæsar,
And I must pause till it come back to me.

KING HENRY VIII

ACT III, SCENE II

Wol. So farewell to the little good you bear me.
Farewell! a long farewell, to all my greatness!
This is the state of man: today he puts forth
The tender leaves of hopes; tomorrow blossoms,
And bears his blushing honours thick upon him;
The third day comes a frost, a killing frost,
And, when he thinks, good easy man, full surely
His greatness is a-ripening, nips his root,

And then he falls, as I do. I have ventured,
Like little wanton boys that swim on bladders,
This many summers in a sea of glory,
But far beyond my depth: my high-blown pride
At length broke under me and now has left me.
Weary and old with service, to the mercy
Of a rude stream, that must for ever hide me.
Vain pomp and glory of this world, I hate ye:
I feel my heart new open'd. O! how wretched
Is that poor man that hangs on princes' favours!
There is, betwixt that smile we would aspire to,
That sweet aspect of princes, and their ruin,
More pangs and fears than wars or women have:
And when he falls, he falls like Lucifer,
Never to hope again.

III

GENERAL SELECTIONS

Poetry

TEARS *

When I consider Life and its few years—
A wisp of fog betwixt us and the sun;
A call to battle, and the battle done
Ere the last echo dies within our ears;
A rose choked in the grass; an hour of fears;
The gusts that past a darkening shore do beat;
The burst of music down an unlistening street—
I wonder at the idleness of tears.
Ye old, old dead, and ye of yesternight,
Chieftains, and bards, and keepers of the sheep,
By every cup of sorrow that you had,
Loose me from tears, and make me see aright
How each hath back what once he stayed to weep:
Homer his sight, David his little lad!

—LIZETTE WOODWORTH REESE.

* From *The Selected Poems of Lizette Woodworth Reese*, copyright 1929 by Doubleday, Doran & Company, Inc.

SPRING *

A COLOR PRINT BY HIROSHIGE

A yellow raft sails up the bluest stream
And cherry-blossoms cloud the shore with pink;
The sky grows clearer with a curious gleam
And boys come playing to the river brink.
A grayish gull descends to preen and prink,
Far off, a singing plowman drives his team—
A yellow raft sails up the bluest stream
And cherry-blossoms cloud the shore with pink. . . .

Oh, to be there; far from this tangled scheme
Of strident days and nights that flare and sink.
Beauty shall lift us with a colored dream;
And, as we muse, too rapt and wise to think,
A yellow raft sails up the bluest stream
And cherry-blossoms cloud the shore with pink.

—LOUIS UNTERMAYER.

NOD†

Softly along the road of evening,
In a twilight dim with rose,
Wrinkled with age, and drenched with dew,
Old Nod, the shepherd, goes.

His drowsy flock streams on before him,
Their fleeces charged with gold,
To where the sun's last beam leans low
On Nod the shepherd's fold.

The hedge is quick and green with briar,
From their sand the conies creep;
And all the birds that fly in heaven
Flock singing home to sleep.

* From *These Times*, by Louis Untermeyer, by permission of Harcourt, Brace & Company, holders of the copyright.

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His lambs outnumber a noon's roses,
 Yet, when night's shadows fall,
 His blind old sheep-dog, Slumber-soon,
 Misses not one of all.

His are the quiet steeps of dreamland,
 The waters of no-more-pain;
 His ram's bell rings 'neath an arch of stars,
 "Rest, rest, and rest again."

—WALTER DE LA MARE.

UP A HILL AND A HILL*

Up a hill and a hill there's a sudden orchard slope,
 And a little tawny field in the sun,
 There's a gray wall that coils like a twist of frayed-out rope,
 And grasses nodding news one to one.

Up a hill and a hill there's a windy place to stand,
 And between the apple-boughs to find the blue
 Of the sleepy summer sea, past the cliffs of orange sand,
 And the white charmed ships sliding through.

Up a hill and a hill there's a little house as gray
 As a stone that the glaciers scored and stained;
 With a red rose by the door, and a tangled garden way,
 And a face at the window, checker-paned.

I could climb, I could climb, till the shoes fell off my feet,
 Just to find that tawny field above the sea!
 Up a hill and a hill,—oh, the honeysuckle's sweet!
 And the eyes at the window watch for me!

—FANNIE STEARNS DAVIS.

SOULS*

My soul goes clad in gorgeous things,
 Scarlet and gold and blue;
 And at her shoulder sudden wings
 Like long flames flicker through.

* From *Myself and I*, by Fannie Stearns Davis. By permission of The Macmillan Company, publishers.

And she is swallow-fleet, and free
From mortal bonds and bars.
She laughs, because Eternity
Blossoms for her with stars!

O folk who scorn my stiff gray gown,
My dull and foolish face,—
Can ye not see my Soul flash down,
A singing flame through space?

And folk, whose earth-stained looks I hate,
Why may I not divine
Your souls, that must be passionate,
Shining and swift, as mine!

—FANNIE STEARNS DAVIS.

THE SHEPHERDESS

She walks—the lady of my delight—
A shepherdess of sheep.
Her flocks are thoughts. She keeps them white;
She guards them from the steep;
She feeds them on the fragrant height,
And folds them in for sleep.

She roams maternal hills and bright
Dark valleys safe and deep.
Into that tender breast at night,
The chastest stars may peep.
She walks—the lady of my delight—
A shepherdess of sheep.

She holds her little thoughts in sight,
Though gay they run and leap.
She is so circumspect and right;
She has her soul to keep.
She walks—the lady of my delight—
A shepherdess of sheep.

—ALICE MEYNELL.

MY LAST DUCHESS

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That a piece a wonder, now. Fra Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
"Fra Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned—since none puts by
The curtain I have drawn for you, but I—
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only called that spot
Of joy into the Duchess' cheek. Perhaps
Fra Pandolf chanced to say, "Her mantle laps
Over my lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat"; such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart—how shall I say?—too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favor at her breast,
The dropping of the daylight in the west,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace—all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men—good! but thanked
Somehow—I know not how—as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech—which I have not—to make your will
Quite clear to such an one, and say, "Just this
Or that in you disgusts me; here you miss,

Or there exceed, the mark"—and if she let
 Herself be lessoned so, nor plainly set
 Her wits to yours, forsooth, and made excuse,
 —E'en then would be some stooping; and I choose
 Never to stoop. Oh, sir, she smiled, no doubt,
 Whene'er I passed her; but who passed without
 Much the same smile? This grew; I gave commands;
 Then all smiles stopped together. There she stands
 As if alive. Will't please you rise? We'll meet
 The company below, then. I repeat,
 The Count your master's known munificence
 Is ample warrant that no just pretense
 Of mine for dowry will be disallowed;
 Though his fair daughter's self, as I avowed
 At starting, is my object. Nay, we'll go
 Together down, sir. Notice Neptune, though,
 Taming a sea-horse, thought a rarity,
 Which Claus of Innsbruck cast in bronze for me!

—ROBERT BROWNING.

THE SONG OF WANDERING AENGUS*

I went out to the hazel wood,
 Because a fire was in my head,
 And cut and peeled a hazel wand,
 And hooked a berry to a thread;
 And when white moths were on the wing,
 And moth-like stars were flickering out,
 I dropped the berry in a stream
 And caught a little silver trout.

When I had laid it on the floor
 I went to blow the fire aflame
 But something rustled on the floor
 And someone called me by name:
 It had become a glimmering girl
 With apple blossom in her hair
 Who called me by my name and ran
 And faded through the brightening air.

* From *The Later Poems of William Butler Yeats*. New York: The Macmillan Company.

Though I am old with wandering
Through hollow lands and hilly lands,
I will find out where she has gone,
And kiss her lips and take her hands;
And walk among long dappled grass,
And pluck till time and times are done
The silver apples of the moon,
The golden apples of the sun.

—WILLIAM BUTLER YEATS.

TARANTELLA *

Do you remember an Inn,
Miranda?
Do you remember an Inn?
And the tedding and the spreading
Of the straw for a bedding,
And the fleas that tease in the High Pyrenees,
And the wine that tasted of the tar?
And the cheers and the jeers of the young muleteers
(Under the dark of the vine verandah)?
Do you remember an Inn, Miranda,
Do you remember an Inn?
And the cheers and the jeers of the young muleteers
Who hadn't got a penny,
And who weren't paying any,
And the hammer at the doors and the din?
And the Hip! Hop! Hap!
Of the clap
Of the hands to the twirl and the swirl
Of the girl gone chancing,
Glancing,
Dancing,
Backing and advancing,
Snapping of the clapper to the spin
Out and in—
And the Ting, Tong, Tang of the guitar!

* From Belloc, Hilaire, *Sonnets and Verse*. New York: Robert McBride and Company. By permission of the author.

Do you remember an Inn,
Miranda?
Do you remember an Inn?

Never more;
Miranda,
Never more,
Only the high peaks hoar;
And Aragon a torrent at the door.
No sound
In the walls of the Halls where falls
The tread
Of the feet of the dead to the ground.
No sound:
Only the boom
Of the far Waterfall like Doom.

—HILAIRE BELLOC.

Prose

RICH AND POOR

For indeed the fact is, that there are idle poor and idle rich; and there are busy poor and busy rich. Many a beggar is as lazy as if he had ten thousand a year; and many a man of large fortune is busier than his errand boy, and never would think of stopping in the street to play marbles. So that, in a large view, the distinction between workers and idlers, as between knaves and honest men, runs through the very heart and innermost economies of men of all rank and in all positions. There is a working class—strong and happy—among both rich and poor; there is an idle class—weak, wicked, and miserable—among both rich and poor. And the worst of the misunderstandings arising between the two orders comes of the unlucky fact that the wise of one class habitually contemplate the foolish of the other. If the busy rich people watched and rebuked the idle rich people, all would be right; and if the busy poor people watched and rebuked the idle poor people, all would be right. But each class has a tendency to look for the faults of the other. A hard-working man of property is particularly offended by an idle beggar; and an orderly, but poor, work-

man is naturally intolerant of the licentious luxury of the rich. And what is severe judgment in the minds of the just men of either class, becomes fierce enmity in the unjust—but among the unjust *only*. None but the dissolute among the poor look upon the rich as their natural enemies, or desire to pillage their houses and divide their property. None but the dissolute among the rich speak in opprobrious terms of the vices and follies of the poor.

—JOHN RUSKIN—*The Crown of Wild Olive*.

A DEFINITION OF SUCCESS *

Finally and briefly, what is success? Perhaps Mr. Wells got a thousand dollars for his definition; at any rate, any man can make that definition worth many thousands of dollars if he will accept it as true, and apply it vigorously to his own life. According to Wells, the only real measure of success is the ratio between what a man is and is doing, and what he might be and might be doing. There is nothing in that definition about money, nothing about fame, nothing about geography. Success is distance traveled, mile-posts passed, capacity utilized.

I like Wells' definition of success and I like the man cited in support of the definition. When this man's grandfather fell before the arrows of the Indians in my native state, he left a red cow and calf, a white horse, a buck-saw and a set of pewter dishes. After the custom of his time he left all these worldly effects to his elder son, and to the younger son Thomas he left nothing. Thomas went around over the mountains of Kentucky, building log cabins without any windows in them, building doors without any hinges upon them. When he was yet a young man he married his cousin Nancy Hanks, and after two years a son was born and he called him Abraham. The story of that boy's life was the romance of the English language. Ingersoll said he had no ancestors, he had no fellows and he had no successors, and yet no life since that of Christ was more crowded with hardship and travail than that of Lincoln. He rose from next to nothing to nearest to everything. Consequently the mile-post of his beginning and his final contribution were very widely separated. Wells is very consistent when he

* From *Making the Business Speech Effective*, by Harry Collins Spillman. Copyright by the Gregg Publishing Company, New York, and reprinted by permission of the publishers.

cites Abraham Lincoln to support his definition of success. Indeed Lincoln is the type-specimen of the art of success in America. I have sometimes wondered what might have happened to America if Abraham Lincoln had been a man of aristocracy like George Washington, or a man of education like Roosevelt or Wilson. The crisis of '61 to '64 required a different type of personality—the rugged, lowly, sad and forlorn type. Abraham Lincoln without ignorance, without awkwardness, without hardship, without poverty, without disappointment—without all of these there could have been no Abraham Lincoln, as America without Abraham Lincoln might not be America.

What, then, is the meaning of all this? What is the application of Wells' definition of success to your life and work? Here is the application. You may be the best lawyer in your town, the best doctor, the best merchant, the best manager of men, the best salesman, and yet not be a real success. It is not a question of how good a showing you make against your neighbor, but how good a showing you make against yourself. In other words, you draw the yardstick perpendicular to yourself by studying your own possibilities in relation to your own accomplishments. If there are any untouched resources, any undeveloped possibilities, any undelivered messages to Garcia, you may be a success in the sight of man, but you are not a first-rate success measured in terms of Wells' definition. "What might I have been? What might I have done?" are pertinent questions to ask yourself before accepting public applause. Good! Better!! Best!!! May you never let it rest until your good is better and your better, best.

—HARRY COLLINS SPILLMAN.

ENGLISH MANNERS*

Even upon brief acquaintance English behaviour is apt to strike the beholder as almost automatic, almost incapable of deviation, in a word, prescribed to the *n*th degree. The English automatically keep their place in a queue and are filled with disgust at the unwonted spectacle of anyone presuming to move ahead of his rightful place; they never shout in public or use abusive language;

* From *This England*, by Mary Ellen Chase. By permission of The Macmillan Company, publishers.

they never forget their *please* and *thank you*, their *Good Morning* or *Good Afternoon* at the close of a business or social encounter; they are uniformly courteous to servants and subordinates; their *How-do-you-do?*, which automatically follows introductions to strangers, is briefly and decently said; if they shake hands, a gesture far more rare in England than at home, they do it summarily and correctly, although without undue enthusiasm. Certain American courtesies, such as seating a woman at table or removing one's hat in the elevator, are not indulged in in England. They have never been done and would doubtless strike the English as self-conscious and unnecessary.

In an English crowd or upon a London street one does not push or needlessly intrude upon one's neighbor; in trains one defers to the other occupants of the carriage before raising or lowering the window. The uniform and universal politeness in town and city shops tacitly demands of the tourist an overhauling of his own manners. There are few more courteous persons on this earth than English policemen.

If, indeed, there are any places in England where manners seem less prescribed, more free than elsewhere, the university towns of Oxford and Cambridge bear this distinction. Undergraduate life in England, as elsewhere, makes for extreme freedom in outward behaviour; and perhaps there is still truth in the words of Sir Harry Wildair in Farquhar's play, "I am privileged to be very impertinent, being an Oxonian." As individuals, English undergraduates are courteous; in the mass, they are inclined to give the disagreeable impression of complete possession of their respective towns. In certain English dons there is sometimes evident a complacency of the over-learned, since extensive or intensive knowledge of one sort or another frequently dulls a crammed and cramped brain to outward accessories. It is but fair to say, however, that such complacency is as distasteful to the average Englishman as to the foreigner. For in itself it would imply the overestimation of one's own importance, too great concern with one's ego, as well as too consuming a passion for the merely intellectual, all objects of ridicule in England. The rank and file of the nation would unquestionably uphold the maxim of Lord Chesterfield, "Manners must adorn knowledge, and smooth its way through the world." There are surely no people more alive to the weaknesses of their own countrymen than are the English, and no country in which pre-

tence and pomposity in any form is more thoroughly laughed out of court.

Terminology bears an interesting place in the manners of the English. This is but natural, since custom and prescription have had their part in proper speech to be made on proper occasions. English voices are consistently better pitched than those in America; the language even among the lower classes is more grammatically spoken; and there is a certain dignity of utterance which is not, at least generally, apparent at home. This dignity and precision, however, sometimes strike the American as humorous, and not infrequently act as a damper upon his own greater ease or carelessness in expression.

Recently I experienced this unintentional rebuke in a London shop when I presented a cigarette lighter for necessary repair.

"Good-morning, madam," said the man about to serve me, with the usual bow. "What can I do for you this morning?"

"This thing doesn't work," said I, thoughtlessly enough and without any of the preliminaries which he seemed to think fitting for the occasion.

Taking the lighter from my hand and requesting me politely to take a chair by the counter, he slowly and critically began his examination, treating even the lighter with extreme respect, since it was the possession of another.

"I fear, madam," he said after a few moments, "that the flint has perished. Yes," after a few more moments, "it has *utterly* perished."

I felt more uncomfortable than I could have felt had I wrongly addressed a member of the Royal Family. I rose feebly to his high station.

"Could you possibly renovate it?" I asked. "Remedy the defect?"

"Certainly, madam," said he. "If I may but detain you a few minutes, I shall be delighted to put it in proper condition. Can I offer you the morning paper?"

Only yesterday, holes in my stockings prompting action, I went to a draper's shop.

"I want a darning ball, please," I said to the saleslady.

She, obviously unfamiliar with my name for such an object, began to spread before me multifarious balls of wool.

"I don't mean wool," I said with some annoyance. "I mean

something you place in the heels and toes of your stockings to darn them over."

"Oh," said she, "I beg your pardon. I suspect, madam, that you refer to a darning-egg."

"Is that what you call them?" I said. "I think that's what I want."

She rummaged in several drawers before she again turned to me.

"I'm sorry, madam," she said. "We are temporarily out of darning-eggs. I wonder if a darning-*mushroom* would serve your purpose equally as well?"

EXTRACT FROM CYRANO DE BERGERAC*

EDMOND ROSTAND

Translated by Brian Hooker

(VALVERT *walks up to CYRANO, who has been watching him, and stands there, looking him over with an affected air.*)

Ah . . . your nose . . . hem! . . .

Your nose is . . . rather large!

CYRANO

(*Gravely*)

Rather.

VALVERT

(*Simpering*)

Oh well—

CYRANO

(*Coolly*)

Is that all?

VALVERT

(*Turns away, with a shrug*)

Well, of course—

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CYRANO

Ah, no, young sir!

You are too simple. Why, you might have said—
Oh, a great many things! Mon dieu, why waste
Your opportunity? For example, thus:—

AGGRESSIVE: I, sir, if that nose were mine,
I'd have it amputated—on the spot!

FRIENDLY: How do you drink with such a nose?
You ought to have a cup made specially.

DESCRIPTIVE: 'Tis a rock—a crag—a cape—
A cape? say rather, a peninsula!

INQUISITIVE: What is that receptacle—
A razor-case or a portfolio?

KINDLY: Ah, do you love the little birds
So much that when they come and sing to you,
You give them this to perch on? INSOLENT:
Sir, when you smoke, the neighbors must suppose
Your chimney is on fire. CAUTIOUS: Take care—
A weight like that might make you topheavy.

THOUGHTFUL: Somebody fetch my parasol—
Those delicate colors fade so in the sun!

PEDANTIC: Does not Aristophanes
Mention a mythologic monster called
Hippocampelephantocamelos?

Surely we have here the original!

FAMILIAR: Well, old torchlight! Hang your hat
Over that chandelier—it hurts my eyes.

ELOQUENT: When it blows, the typhoon howls,
And the clouds darken. DRAMATIC: When it bleeds—
The Red Sea! ENTERPRISING: What a sign

For some perfumer! LYRIC: Hark—the horn
Of Roland calls to summon Charlemagne!—

SIMPLE: When do they unveil the monument?

RESPECTFUL: Sir, I recognize in you
A man of parts, a man of prominence—

RUSTIC: Hey? What? Call that a nose? Na, na—
I be no fool like what you think I be—

That there's a blue cucumber! MILITARY:
Point against cavalry! PRACTICAL: Why not
A lottery with this for the grand prize?

Or—parodying Faustus in the play—
“Was this the nose that launched a thousand ships
And burned the topless towers of Ilium?”
These, my dear sir, are things you might have said
Had you some tinge of letters, or of wit
To color your discourse. But wit,—not so,
You never had an atom—and of letters,
You need but three to write you down—an Ass.
Moreover,—if you had the invention, here
Before these folk to make a jest of me—
Be sure you would not then articulate
The twentieth part of half a syllable
Of the beginning! For I say these things
Lightly enough myself, about myself,
But I allow none else to utter them.

A Reading for Christmas

FROM DICKENS' "A CHRISTMAS CAROL"

Old Fezziwig laid down his pen and looked up at the clock, which pointed to the hour of seven. He rubbed his hands, adjusted his capacious waistcoat, laughed all over himself, from his shoes to his organ of benevolence, and called out in a comfortable, oily, rich, fat, jovial voice:

“Yo ho, there! Ebenezer! Dick!”

Scrooge's former self, now grown a young man, came briskly in, accompanied by his fellow-'prentice.

“Dick Wilkins, to be sure!” said Scrooge to the Ghost. “Bless me, yes. There he is. He was very much attached to me, was Dick. Poor Dick! Dear, dear!”

“Yo ho, my boys!” said Fezziwig. “No more work tonight. Christmas Eve, Dick. Christmas, Ebenezer! Let's have the shutters up,” cried Old Fezziwig, with a sharp clap of his hands, “before a man can say Jack Robinson!”

You wouldn't believe how those two fellows went at it! They charged into the street with the shutters—one, two, three—had 'em up in their places—four, five, six—barred 'em and pinned 'em—seven, eight, nine—and came back before you could have got to twelve, panting like race-horses.

"Hilli-ho!" cried old Fezziwig, skipping down from the high desk with wonderful agility. "Clear away, my lads, and let's have lots of room here! Hilliho, Dick! Chirrup, Ebenezer!"

Clear away! There was nothing they wouldn't have cleared away, or couldn't have cleared away, with old Fezziwig looking on. It was done in a minute. Every movable was packed off, as if it were dismissed from public life forever. The lamps were trimmed, fuel was heaped upon the fire, and the warehouse was as snug, and warm, and dry, and bright a ballroom, as you would desire to see upon a winter's night.

In came a fiddler with a music-book, and went up the lofty desk, and made an orchestra of it, and tuned like fifty stomach-aches. In came Mrs. Fezziwig, one vast substantial smile. In came the three Miss Fezziwigs, beaming and lovable. In came the six young followers whose hearts they broke. In came all the young men and women employed in the business. In came the housemaid, with her cousin, the baker. In came the cook, with her brother's particular friend, the milkman. In came the boy from over the way, who was suspected of not having board enough from his master; trying to hide himself behind the girl from next door but one, who was proved to have had her ears pulled by her mistress. In they all came, one after another; some shyly, some boldly, some gracefully, some awkwardly, some pushing, some pulling; in they all came, anyhow and everyhow. Away they all went, twenty couple at once, hands half round and back again the other way; down the middle and up again; round and round in various stages of affectionate grouping; old top couple always turning up in the wrong place; new top couple starting off again, as soon as they got there; all top couples at last, and not a bottom one to help them. When this result was brought about, old Fezziwig, clapping his hands to stop the dance, cried out, "Well done!" and the fiddler plunged his hot face into a pot of porter, especially provided for that purpose. But scorning rest upon his reappearance, he instantly began again, though there were no dancers yet, as if the other fiddler had been carried home, exhausted, on a shutter; and he were a bran-new man resolved to beat him out of sight, or perish.

There were more dances, and there were forfeits, and more dances, and there was cake, and there was negus, and there was a great piece of Cold Roast, and there was a great piece of Cold

Boiled, and there were mince-pies, and plenty of beer. But the great effect of the evening came after the Roast and Boiled, when the fiddler (an artful dog, mind! The sort of man who knew his business better than you or I could have told it him!) struck up "Sir Roger de Coverley." Then old Fezziwig stood out to dance with Mrs. Fezziwig. Top couple, too; with a stiff piece of work cut out for them; three or four and twenty pair of partners; people who were not to be trifled with; people who would dance, and had no notion of walking.

But if they had been twice as many—ah, four times—old Fezziwig would have been a match for them, and so would Mrs. Fezziwig. As to her, she was worthy to be his partner in every sense of the term. If that's not high praise, tell me higher, and I'll use it. A positive light appeared to issue from Fezziwig's calves. They shone in every part of the dance like moons. You couldn't have predicted, at any given time, what would become of 'em next. And when old Fezziwig and Mrs. Fezziwig had gone all through the dance; advance and retire, hold hands with your partner; bow and curtsy; corkscrew; thread-the-needle, and back again to your place; Fezziwig "cut"—cut so deftly, that he appeared to wink with his legs, and came upon his feet again without a stagger.

When the clock struck eleven, this domestic ball broke up. Mr. and Mrs. Fezziwig took their stations, one on either side the door, and shaking hands with every person individually, as he or she went out, wished him or her a Merry Christmas. When everybody had retired but the two 'prentices, they did the same to them; and thus the cheerful voices died away, and the lads were left to their beds, which were under a counter in the back shop.

Readings for Patriotic Occasions

SELECTION FROM "THEODORE ROOSEVELT" *

The evil men do lives after them; so does the good. With the passing of years, a man's name and fame either drift into oblivion, or they are seen in their lasting proportions. . . .

* From William Roscoe Thayer's *Theodore Roosevelt*. Abridged by permission of Houghton Mifflin Company.

Washington, Lincoln, Roosevelt—these are the three whom Americans will cherish and revere; each of them a leader and representative and example in a structural crisis in our national life. . . .

I can think of no vicissitude in life in which Roosevelt's participation would not have been welcome. If it were danger, there could be no more valiant comrade than he; if it were sport, he was a sportsman; if it were mirth, he was a fountain of mirth, crystal pure and sparkling. He would have sailed with Jason on the ship *Argo* in quest of the Golden Fleece, and he would have written a vivid description of the adventure. I can imagine the delight he would have taken, as the comrade of Ulysses, on his voyage through the Midland Sea, looking with unjaded curiosity on strange towns and into strange faces, and steering fearlessly out to the Hesperides, and beyond the paths of all the western stars. What a Crusader he would have been! How he would have smitten the Paynim with his sword, and then unvisored and held chivalrous interview with Saladin! Had he companioned Columbus, he would not have been one of those who murmured and besought the great Admiral to turn back, but would have counseled, "On! On! It is of little matter whether any one man fails or succeeds; but the cause shall not fail, for it is the cause of mankind." I can see him with the voyageurs of New France, exploring the Canadian wilderness, and the rivers and forests of the Northwest. I can see him with LaSalle, beaming with exultation as they looked on the waters of the Mississippi; and I can think of no battle for man's welfare in which he would not have felt at home. But he would have taken equal, perhaps greater, delight in meeting the authors, sages, and statesmen, whose words were his daily joy, and whose deeds were his study and incentive. I can hear him question Thucydides for further details as to the collapse of the Athenians at Syracuse; or cross-examine Herodotus for information of some of his incredible but fascinating stories. What hours he would have spent in confabulation with Gibbon! What secrets he would have learned, without asking questions, from Napoleon and Cavour!

His interest embraced them all, some of them he could have taught, many of them would have welcomed him as their peer. As he mixed with high and low in his lifetime, so would it have been in the past; and so will it be in the future, if he has gone

into a world where personal identity continues, and the spiritual standards and ideals of this world persist.

But yesterday, he seemed one who embodied Life to the utmost. With the assured step of one whom nothing can frighten or surprise, he walked our earth, as on granite. Suddenly, the granite grew more unsubstantial than a bubble, and he dropped beyond sight into the Eternal Silence. Happy we who had such a friend! Happy the American Republic which bore such a son!

—WILLIAM ROSCOE THAYER.

NATIONALISM AND HUMANITY *

America is a land with only a brief history, but that history has been long enough, and has been marked with enough notable achievement, to give us the spiritual power of a national life. This nationalism came to America by a slow growth. It was not a creation; it did not spring full-fledged, like Minerva, from the brain of Jove. It came through trial and tribulation, from heroic names and great endeavors. Seventy years of union passed before we could be sure whether we were a nation or a mere congeries of federated States. Now it is possible for historic names and memories to thrill and stir within us the national spirit. We have heard the words of Webster: "There are Concord and Lexington and Bunker Hill and there they will remain forever." There is Plymouth Rock, and Valley Forge and Gettysburg, and the "Battle Hymn of the Republic," and, above all, the old flag, the sacred emblem of union and nationality.

These names have a meaning and a force that no man can either define or defy. They represent the force of the national feeling. That feeling was expressed by a humble son of the Republic (Ben Wade, of Ohio) standing in the United States Senate, in a dark hour of our history, at the opening of the Civil War:

"Sir, I stand by the flag and the Union of these States. Washington and his compatriots fought for that good old flag. It shall never be hauled down, but shall be the glory of the Government to which I belong as long as my life shall continue. To maintain it, Washington and his compatriots fought for liberty and the rights of man; and I will add that my own father, although but a humble

* Abridged and reprinted by permission of the Elisha Parmele Press.

soldier of the Revolution, fought in the same great cause, and went through hardships and privations sevenfold worse than death, in order to bequeath it to his children. It is my inheritance. It was my protector in infancy, and the pride and glory of my riper years; and Mr. President, although it may be assailed on every side, by the grace of God, under its shadow I will die."

The love of country, the love of the community in which a man lives, is as old as human association. We may well think of it as a spiritual conception that is unconquerable and indestructible. This spirit may ennoble a man and ennoble a nation and lead both men and nations to be willing to be used in the service of mankind.

True national patriotism is not inconsistent with a higher loyalty to humanity. It may indeed be of supreme service to mankind. Mazzini, the outstanding patriot and nationalist of the nineteenth century, inculcated love of country, but he was moved by a larger faith in the unity of the human race. The controlling passion of his life was for the unification of Italy under a free republic; but he held that liberty and independence were one; that fatherland and humanity are inseparable terms with every people striving to become a nation.

Misguided and unenlightened nationalism may lead to false patriotism, to national pride and boasting, to jingoism and chauvinism. To boast of one's country is not patriotic. For an American to say that America is the greatest country in the world is no sign of patriotism. It may be a sign of his ignorance, egotism, and false pride. Modesty is still a human virtue, whether among individuals or among nations. If a man should say: "I am the greatest man in the world," we should know how to classify him; we know that the true patriot will not go around *braying* about his country in such a fashion. Why should we call a man a patriot who speaks so immodestly of his country? Whatsoever things are good about our country, whatsoever things are true, beautiful, and of good report, let us reveal these to the world, and let our virtues speak for themselves.

It is not patriotic to flatter one's countrymen or to assure them that they are always right in what they are doing. The patriot may feel that his countrymen may need to be told exactly the opposite; it may take courage to say it, but why should we float with the stream in easy indolence?

A man is not a patriot merely because he wishes the commu-

nity to which he belongs to be aggrandized at the expense of a community to which he does not belong. To desire the success of a cause because it is mine and not because it is right is merely a form of selfishness in man. "My country right or wrong" is no more patriotic than "myself right or wrong" is noble and unselfish. Two notable utterances in our history seem to stand in conflict:

In 1816 Commodore Decatur proposed his famous toast,—“Our country, in her intercourse with foreign nations, may she ever be right, but our country right or wrong.”

A little over a decade later, William Lloyd Garrison, as he entered upon the war against human slavery from which he vowed he would never cease, placed at the head of his *Liberator*, “Our country is the world, our countrymen are all mankind.”

Garrison was but repeating the utterances of noble souls who had gone before, whose purposes had been to serve the cause of liberty and humanity. Seneca had said, “I am not the native of a small corner only; the whole world is my fatherland.”

Socrates had said that he was “not an Athenian or a Greek but a citizen of the world.”

Tom Paine in his “Rights of Man” had proclaimed, “My country is the world, my religion to serve humanity.”

Shall we say that these men, like the German and French writers and philosophers of the eighteenth century, were cosmopolitans, not patriots? Or, shall we say that their patriotism was higher and nobler and more eternal than a love merely for one’s own country? It is our place to reconcile the patriot and the cosmopolitan, the national and the international. Nationalism and humanity may abide together, and each may serve the other.

We should love our country, and in peace or war we should stand by her. If she be wrong we should still stand by her by doing our utmost to set her right and to lead her to make recompense for the wrong.

But national selfishness and national self-will and national injustice are no better than are these qualities when manifested in an individual. If a man should say: “Me first; not only me first, but me only,” would anyone look on such a man as manly and noble? He would be despicable and mean. That way with any man or with any association of men leads to strife and trouble.

The patriot is one who will sacrifice himself for the good of his country; who will take pains to find out where lies the right and

wrong, or the wise and the unwise course. If convinced that the rulers of his country are wrong or unwise, the patriot is one who will have the courage to stand up and say so; who will be ready to confront his rulers and, if need be, undergo pains and penalties, legal or social, and will dare to stand against the frowns and sneers and hoots and howls of the multitude,—that man is the patriot, the man who sacrifices himself for his country's good.

Man was first loyal to his family, then to his village, then to his clan, then to his tribe, then to his city, then to his commonwealth, then to his nation. May he not now rise to a higher loyalty, and, still loving his own nation most of all, insist that his country shall become the servant of mankind?

—JAMES ALBERT WOODBURN.

SELECTIONS FROM "THE HEROISMS OF PEACE" *

When I attempt to survey the divisions of the Great Army of Peace, which is waiting to be drafted and organized and whipped into efficiency, I am overwhelmed by the variety of opportunity, by the appeal to every sort of soldiery and civilian virtue, by the very complication of the organization that is needed,—but never bluffed one moment by a sense of stale unprofitableness of the work ahead. Think of the startling risks of the miner, and the bridge-builder, the shipbuilder, the tower-builder, the line-man, the tunnel-digger, the fire-fighter, the coast-guard, the forest-ranger, the smelter and all sorts of steel and metal-workers, the peace officer, the revenue officer, the cowboy, and the stock-breeder, the chemist and the workers in electricity, the practitioner with X-rays, the train-crews, the mariners, the air-men,—and matching all these, of the daring and desperate valor of the mothers of men, all urgently needed in the Army of the Great Peace.

Think of the crying need for doctors, and editors, and preachers, and city planners, and State managers, and ideal-builders, and hope-cheerers, and true revivalists, and prophets and poets and singers and painters, and friends of their brother-men,—all urgently needed in the Army of the Great Peace which is even now enlisting its volunteers and should not have to wait for a conscription act, if we knew how to summon up the vision of the true glory involved in

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the service, if we knew how to key the heartstrings of young men so that they would make music to the gentle airs of peace.

I think there can be no doubt of the ubiquity of the appeal, and of the urgency of the need. I think, too, that the Great War has demonstrated, if we doubted it before, that our people of America have the spirit to respond when they see the vision. It is the spirit so vividly portrayed by Secretary Franklin Lane in his Brown University address three years before. "Every tree is a challenge to us, and every pool of water, and every foot of soil. The mountains are our enemies. We must pierce them and make them serve. The wilful rivers we must curb; and out of the seas and the air renew the life of the earth itself."

It is the spirit which dominated one of my colleagues, a Kansan and an eminent chemist, in whose laboratory occurred an explosion and following conflagration of gasoline, covering him from head to foot and even filling his shoes with the burning fluid. And while his assistants were hunting for covers with which to choke the flames and save him, this hero of peace was dashing for the fire extinguishers, ignoring his blisters and endangered sight, thinking first of the safety of his laboratory and the property entrusted to his direction.

It is the spirit which propelled young Caldwell to go on year after year in contact with the healing and yet deadly mysteries of the Roentgen rays, knowing that his doom was written, yet smiling with life, while it lasted, and helping his fellows to the end.

I know a splendid surgeon who served through the American campaigns in France, a man who under bursting bombs worked at his operating table thirty-six hours on end, and cared for sixty wounded men in that time, who has come home to say to his friends: "I have come back an invincible optimist. After the heroisms I saw in France among our boys I shall never lose faith in human nature. And I know that these boys are ready with you and me to face the demand for heroism in peace with the same dauntless spirit."

I think we must agree that the opportunities for adventure and for heroism in times of peace are more numerous and certainly just as vital as in war, and without the horrible accompaniments in large part.

The cultivation of a national consciousness of the truly patriotic nature of all faithful service within the family and the body politic

is fundamental to the possibility of arousing a sense of emergency with reference to any given material or social need. How shall we make all men believe, what the few more thoughtful ones now see,—that the need of faithful farming, of conscientious carpentry, of square-deal merchandising, of enthusiastic teaching, of responsible journalism, of upright law-making, of consecrated preaching, is as great as the need of good marksmen, and courageous mariners, and daring aviators and patient and far-seeing generals?

—WILLIAM HERBERT CARRUTH.

THE AMERICAN OF FOREIGN BIRTH *

WOODROW WILSON

ADDRESS DELIVERED BEFORE A GATHERING OF RECENTLY NATURALIZED CITIZENS AT CONVENTION HALL, PHILADELPHIA, MAY 10, 1915

You have just taken an oath of allegiance to the United States. Of allegiance to whom? Of allegiance to no one, unless it be God—certainly not of allegiance to those who temporarily represent this great Government. You have taken an oath of allegiance to a great ideal, to a great body of principles, to a great hope of the human race. You have said, "We are going to America not only to earn a living, not only to seek the things which it was more difficult to obtain where we were born, but to help forward the great enterprises of the human spirit—to let men know that everywhere in the world there are men who will cross strange oceans and go where a speech is spoken which is alien to them if they can but satisfy their quest for what their spirits crave; knowing that, whatever the speech, there is but one longing and utterance of the human heart, and that is for liberty and justice." And while you bring all countries with you, you come with a purpose of leaving all other countries behind you—bringing what is best of their spirit, but not looking over your shoulders and seeking to perpetuate what you intended to leave behind in them. I certainly would not be one even to suggest that a man cease to love the home of his birth and the nation of his origin—these things are very sacred and ought not to be put out of our hearts—but it is one thing to love

* Adapted from *Democracy Today*, by courtesy of Scott, Foresman and Company.

the place where you were born, and it is another thing to dedicate yourself to the place to which you go. You cannot dedicate yourself to America unless you become in every respect and with every purpose of your will thorough Americans. You cannot become thorough Americans if you think of yourselves in groups. America does not consist of groups. A man who thinks of himself as belonging to a particular national group in America has not yet become an American, and the man who goes among you to trade upon your nationality is no worthy son to live under the Stars and Stripes.

My urgent advice to you would be, not only always to think first of America, but always, also, to think first of humanity. You do not love humanity if you seek to divide humanity into jealous camps. Humanity can be welded together only by love, by sympathy, by justice, not by jealousy and hatred. I am sorry for the man who seeks to make personal capital out of the passions of his fellow-men. He has lost the touch and ideal of America, for America was created to unite mankind by those passions which lift, and not by the passions which separate and debase. We came to America, either ourselves or in the persons of our ancestors, to better the ideals of men, to make them see finer things than they had seen before, to get rid of the things that divide and to make sure of the things that unite. It was but an historical accident no doubt that this great country was called the "United States"; yet I am very thankful that it has that word "United" in its title, and the man who seeks to divide man from man, group from group, interest from interest in this great Union is striking at its very heart.

It is a very interesting circumstance to me, in thinking of those of you who have just sworn allegiance to this great Government, that you were drawn across the ocean by some beckoning finger of hope, by some belief, by some vision of a new kind of justice, by some expectation of a better kind of life. No doubt you have been disappointed in some of us. Some of us are very disappointing. No doubt you have found that justice in the United States goes only with a pure heart and a right purpose, as it does everywhere else in the world. No doubt what you found here did not seem touched for you, after all, with the complete beauty of the ideal which you had conceived beforehand. But remember this: If we had grown at all poor in the ideal, you had brought some of it

with you. A man does not go out to seek the thing that is not in him. A man does not hope for the thing that he does not believe in, and if some of us have forgotten what America believed in, you, at any rate, imported in your own hearts a renewal of the belief. That is the reason that I, for one, make you welcome. If I have in any degree forgotten what America was intended for, I will thank God if you will remind me. I was born in America. You dreamed dreams of what America was to be, and I hope you brought the dreams with you. No man that does not see visions will ever realize any high hope or undertake any high enterprise. Just because you brought dreams with you, America is more likely to realize dreams such as you brought. You are enriching us if you came expecting us to be better than we are.

See, my friends, what that means. It means that Americans must have a consciousness different from the consciousness of every other nation in the world. I am not saying this with even the slightest thought of criticism of other nations. You know how it is with a family. A family gets centered on itself if it is not careful, and is less interested in the neighbors than it is in its own members. So a nation that is not constantly renewed out of new sources is apt to have the narrowness and prejudice of a family; whereas, America must have this consciousness, that on all sides it touches elbows and touches hearts with all the nations of mankind. The example of America must be a special example. The example of America must be the example not merely of peace because it will not fight, but of peace because peace is the healing and elevating influence of the world, and strife is not. There is such a thing as a man being too proud to fight. There is such a thing as a nation being so right that it does not need to convince others by force that it is right.

You have come into this great Nation voluntarily seeking something that we have to give, and all that we have to give is this: We cannot exempt you from work. No man is exempt from work anywhere in the world. We cannot exempt you from the strife and the heartbreaking burden of the struggle of the day—that is common to mankind everywhere; we cannot exempt you from the loads that you must carry. We can only make them light by the spirit in which they are carried. That is the spirit of hope, it is the spirit of liberty, it is the spirit of justice.

THE MESSAGE OF WASHINGTON *

GROVER CLEVELAND

Three months before his inauguration as first President of the republic which he had done so much to create, Washington wrote a letter to Lafayette, his warm friend and revolutionary ally, in which he expressed his unremitting desire to establish a general system of policy which, if pursued, would "ensure permanent felicity to the commonwealth"; and he added these words:

"I think I see a path as clear and as direct as a ray of light, which leads to the attainment of that object. Nothing but harmony, honesty, industry, and frugality is necessary to make us a great and happy people. Happily, the present posture of affairs, and the prevailing disposition of my countrymen promise to cooperate in establishing those four great and essential pillars of public felicity."

Who among us all, if our hearts are purged of misleading impulses and our minds freed from perverting pride, can be sure that today the posture of affairs and the prevailing disposition of our countrymen cooperate in the establishment and promotion of harmony, honesty, industry, and frugality?

When Washington wrote that nothing but these was necessary to make us a great and happy people, he had in mind the harmony of American brotherhood and unenvious good will, the honesty that insures against the betrayal of public trust and hates devious ways and conscienceless practices, the industry that recognizes in faithful work and intelligent endeavor abundant promise of well-earned competence and provident accumulation, and the frugality which outlaws waste and extravagant display as plunderers of thrift and promoters of covetous discontent.

The self-examination invited by this day's commemoration will be incomplete and superficial if we are not thereby forced to the confession that there are signs of the times which indicate a weakness and relaxation of our hold upon these saving virtues. When thus forewarned, it is the height of recreancy for us obstinately to close our eyes to the needs of the situation, and refuse admission to

* Adapted from *Democracy Today*, by courtesy of Scott, Foresman and Company.

the thought that evil can overtake us. If we are to deserve security, and make good our claim to sensible, patriotic Americanism, we will carefully and dutifully take our bearings, and discover, if we can, how far wind and tide have carried us away from safe waters.

If we find that the wickedness of destructive agitators and the selfish depravity of demagogues have stirred up discontent and strife where there should be peace and harmony, and have arrayed against each other interests which should dwell together in hearty coöperation; if we find that the old standards of sturdy, uncompromising American honesty have become so corroded and weakened by a sordid atmosphere that our people are hardly startled by crime in high places and shameful betrayals of trust everywhere; if we find a sadly prevalent disposition among us to turn from the highway of honorable industry into shorter crossroads leading to irresponsible and worthless ease; if we find that widespread wastefulness and extravagance have discredited the wholesome frugality which was once the pride of Americanism, we should recall Washington's admonition that harmony, industry, and frugality are "essential pillars of public felicity," and forthwith endeavor to change our course.

It is our habit to affiliate with political parties. Happily, the strength and solidity of our institutions can safely withstand the utmost freedom and activity of political discussion so far as it involves the adoption of governmental policies or the enforcement of good administration. But they cannot withstand the frenzy of hate which seeks, under the guise of political earnestness, to blot out American brotherhood, and cunningly to persuade our people that a crusade of envy and malice is no more than a zealous insistence upon their manhood rights.

Political parties are exceedingly human; and they more easily fall before temptation than individuals, by so much as partisan success is the law of their life, and because their responsibility is impersonal. It is easily recalled that political organizations have been quite willing to utilize gusts of popular prejudice and resentment; and I believe they have been known, as a matter of shrewd management, to encourage voters to hope for some measure of relief from economic abuses, and yet to "stand pat" on the day appointed for realization.

We have fallen upon a time when it behooves every thoughtful

citizen, whose political beliefs are based on reason, and who cares enough for his manliness and duty to save them from barter, to realize that the organization of the party of his choice needs watching, and that at times it is not amiss critically to observe its direction and tendency. This certainly ought to result in our country's gain; and it is only partisan impudence that condemns a member of a political party who, on proper occasion, submits its conduct and the loyalty to principle of its leaders to a Court of Review, over which his conscience, his reason, and his political understanding preside.

The land we live in is safe as long as we are dutifully careful of the land that lives in us. But good intentions and fine sentiments will not meet the emergency. If we would bestow upon the land that lives in us the care it needs, it is indispensable that we should recognize the weakness of our human nature, and our susceptibility to temptations and influences that interfere with a full conception of our obligations; and thereupon we should see to it that cupidity and selfishness do not blind our consciences or dull our efforts.

Perhaps you have suspected, what I am quite willing to confess, that, behind all that I have said, there is in my mind a sober conviction that we all can and ought to do more for the country that lives in us than it has been our habit to do; and that no better means to this end are at hand than a revival of pure patriotic affection for our country for its own sake, and the acceptance, as permanent occupants in our hearts and minds, of the virtues which Washington regarded as all that was necessary to make us a great and happy people, and which he declared to be "the great and essential pillars of public felicity"—harmony, honesty, industry, and frugality.

THE BILL OF RIGHTS *

One hundred and forty-seven years ago today the Bill of Rights became a part of the Constitution of the United States. In these days, when men and women are harried and oppressed in many quarters of a troubled world, it is useful to read again the simple words which guarantee the liberties we cherish:

* From *The New York Times*, December 12, 1938.

ARTICLE I

“Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech or of the press; or the right of the people peaceably to assemble and to petition the government for a redress of grievances.

ARTICLE II

“A well-regulated militia being necessary to the security of a free State, the right of the people to keep and bear arms shall not be infringed.

ARTICLE III

“No soldier shall, in time of peace, be quartered in any house without the consent of the owner, nor in time of war but in a manner to be prescribed by law.

ARTICLE IV

“The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no warrants shall issue but upon probable cause, supported by oath or affirmation, and particularly describing the place to be searched, and the persons or things to be seized

ARTICLE V

“No person shall be held to answer for a capital or other infamous crime unless on a presentment or indictment of a grand jury, except in cases arising in the land or naval forces, or in the militia, when in actual service, in time of war or public danger; nor shall any person be subject for the same offense to be twice put in jeopardy of life or limb; nor shall be compelled in any criminal case to be witness against himself, nor be deprived of life, liberty, or property, without due process of law; nor shall private property be taken for public use without just compensation.

ARTICLE VI

“In all criminal prosecutions, the accused shall enjoy the right to a speedy and public trial, by an impartial jury of the State and district wherein the crime shall have been committed, which dis-

trict shall have been previously ascertained by law, and to be informed of the nature and cause of the accusation; to be confronted with the witnesses against him; to have compulsory process for obtaining witnesses in his favor, and to have the assistance of counsel for his defense.

ARTICLE VII

"In suits at common law, where the value in controversy shall exceed twenty dollars, the right of trial by jury shall be preserved, and no fact tried by a jury shall be otherwise re-examined in any court of the United States than according to the rules of the common law.

ARTICLE VIII

"Excessive bail shall not be required, nor excessive fines imposed, nor cruel and unusual punishments inflicted.

ARTICLE IX

"The enumeration in the Constitution of certain rights shall not be construed to deny or disparage others retained by the people.

ARTICLE X

"The powers not delegated to the United States by the Constitution, nor prohibited by it to the States, are reserved to the States respectively, or to the people."

Here, in fewer than 500 words, is affirmed the whole American doctrine that the State is made for man, and not man for the State; that the rights of a free people are superior to the powers of their Government. Here is the time-honored statement of our high regard for individual opinion and the dignity of human life. Here is our answer to the challenge of upstart dictatorships.

We need again to refresh our faith in these fundamental liberties of the American people. We need to remember that we can conserve these liberties only by a strict observance of the responsibilities which they entail in the routine of our daily life. We need to remember that we can protect the right of free speech for the whole American people only by insisting upon the right of free speech for those with whom we disagree most violently, the "radicals," the

"reds," the "fanatics," whose opinions we may least respect. We need to remember that exercise of the right to worship as we please demands full tolerance for the faith of those who worship in another way than ours, according to the dictates of their own conscience. We need to remember that "the powers not delegated to the United States by the Constitution, nor prohibited by it to the States," are in fact reserved to the States or to the people, and that swift-moving plans which seek a short cut to the aggrandizement of Federal authority without a specific mandate from the American electorate are not in the American tradition.

The Bill of Rights, faithfully observed and deeply cherished, is our guarantee that government of the people, by the people, for the people, shall not perish from the earth.

DEMOCRACY'S DESTINY *

EDUARD BENEŠ

I was educated in the ideals of the American and French Revolutions. As a young student I drew my inspiration from the idealism of the free French spirit, the free English parliamentarism, and the noble free spirit of your national traditions, embodied in Washington, Jefferson, and Lincoln. All this was and is the expression and the indestructible and undying ideal of human freedom and dignity.

That is why I am an optimist even today. I am an optimist because once before in my life I have helped my great predecessor, President Masaryk, to realize these ideals, and I have lived to see their great victory, and I am an optimist because I believe firmly that this victory will come again either to us in our struggle or to those who come after us in the struggle.

A life filled with struggle for an ideal is the fullest and noblest life. And to be a member of a nation whose tradition, power, and destiny are devoted to the struggle for this ideal is the greatest title to a genuine, noble, and dignified national pride.

Our nation and my country were put into such a position by fate. Twelve centuries of its history demonstrate this. Twenty years of

* Dr. Eduard Beneš, in an address before the alumni of the University of Chicago. Reprinted from *The New York Times* by permission of the publishers.

its new independence were devoted to the struggle for the ideal of freedom and democracy. The United States are today almost the embodiment of these ideals. I am happy that at the moment of European decline I can here, in an atmosphere of freedom, see, hear, and convince myself these ideals are not dead, and that this great, noble country carries their flag on high and that it believes, just as I believe, the ultimate victory must be theirs.

This victory will come, and it will be a victory for the spirit of American democracy.

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